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ABSTRACT

"The Mexican Experience" is a two-volume cultural resource for use at the secondary level. It may also be used at college and adult levels for introductory cultural awareness. It offers an instructional package on Mexican culture, stressing an art-architecture perspective with content ideas applicable to classes in Spanish, English as a second language, art history, and humanities. Volume I, the teacher's guide, includes: (1) rationale for integrating multiple aspects of the social studies, such as history, geography, anthropology, and sociology, with multiple aspects of the arts, such as art history, architecture, or painting, in order to provide humanistic insights into cultural realities; and (2) eight detailed sample lessons on Mexican art and architecture. Each lesson includes a statement of the key idea, objectives to be developed, content suggestions, recommended activities, and sources for teachers and students. Volume II provides the resource materials; it includes transparency masters, content outlines, charts, maps, and illustrations. The emphasis in both volumes is on presenting samples of what teachers can do to build meaningful lessons in all categories of Mexican culture. (Author)

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ERRATA

The Mexican Experience: Teacher's Guide

Page 7 -- Materials Criteria (3) should read as follows:

(3) A Balanced, Interesting, Accurate Treatment: realistic, well-documented materials to offset stereotyping, condescending attitudes, and over-picturesque misconceptions.

THE MEXICAN EXPERIENCE

A SOCIAL STUDIES APPROACH TO ART AND ARCHITECTURE

NEAL B. FINER

TEACHER'S GUIDE

5

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CONTENTS

Foreword *vii*
Introduction *1*

CHAPTER 1
Mexican Culture: A Senior High School Elective Course Using Art and Social Studies *3*

Course Overview *3*
Suggested Course Presentation *3*
Materials Criteria *7*

CHAPTER 2
Art and Architecture in an Educational Setting *9*

CHAPTER 3
Suggested Structure for Teaching the Lessons *17*

Background *17*
Weekly Organization *18*
Basic Objectives for the Student *18*
Suggested Starting Procedures *19*

CHAPTER 4
Key Idea Lessons *23*

Lesson 1. Mexican Culture as Seen in Art and Architecture *25*

lesson 2. Mexico's Cultural Olympics of 1968 *35*

Lesson 3. Mexico's Recent Modern Artists *41*

Lesson 4. Mexican Artistic Expressions in Home Furnishings *49*

Lesson 5. The Mexico 2000 Project *61*

Lesson 6. Recent Modern Mexican Architecture *69*

Lesson 7. Influence of French Styles on Mexican Culture *79*

Lesson 8. Mexican Influence on Contemporary Art and Architecture of the United States *85*

Conclusion to the Unit *99*

Bibliography *101*

Endnotes *109*

FOREWORD

The Mexican Experience is an innovative cultural resource designed for use at the secondary level. It may also be used at college and adult levels for introductory cultural awareness. Dr. Finer has developed comprehensive lesson plans and provided abundant background and source information. An accompanying manual *Resource Material* features visuals and handouts to be used in the lessons.

This manual was edited by the staff of the Dissemination and Assessment Center for Bilingual Education. Dr. Finer developed much of the art in *Resource Material*. Patti Hill, Graphic Artist, Education Service Center, Region XIII, designed the covers. Joanna Melcher and Rose Marie Vargas typed the final manuscript.

Requests for information concerning both the *Teacher's Guide* and *Resource Material* as well as other bilingual materials should be addressed to the Dissemination and Assessment Center for Bilingual Education, 6504 Tracor Lane, Austin, Texas 78721.

Juan D. Solís
Executive Director
Dissemination and Assessment
Center for Bilingual
Education

In preparing this project, recognition is due the faculty of The University of Texas at Austin and public schools who have used these materials. Special thanks is also extended to my parents and close friends.

The Author

INTRODUCTION

This manual is designed to be used as part of a comprehensive social studies program on Mexican culture. The author envisioned a two-part course of study: (1) a general overview of Mexican culture based on Chapter 3 of the book *Handbook on Mexico*, also a DACBE publication, and (2) a 3 1/2 week unit on the art and architecture of Mexico.

Dr. Finer feels that integration of the multiple aspects of social studies (history, geography, anthropology, sociology, etc.) with the multiple aspects of art (art history, architecture, painting, etc.) is essential in providing humanistic insights into cultural realities.

Consequently, this book begins with some general remarks on a total social studies program of Mexican culture. Dr. Finer then proceeds to some comments on art and architecture in an educational setting and concludes with a series of eight detailed lessons on Mexican art and architecture.

Each lesson includes a statement of the key idea, objectives to be developed, content suggestions, recommended activities, and sources for teachers and students. There are also additional materials such as transparency masters, content outlines, charts, maps, and illustrations provided in the accompanying book *Resource Material*. You may use these items in numerous ways: overhead projections, opaque projections, dittos, bulletin boards, etc. It should be remembered that the emphasis in this book is on presenting samples of what you can do to build meaningful lessons in <u>all</u> categories of Mexican culture. It also should not be inferred that these lessons on art and architecture must be limited to presentation within an independent section of a total social studies course: they can be flexibly adapted to serve as integrated reinforcements in other courses--Spanish, history, art, etc.

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Chapter 1
MEXICAN CULTURE: A SENIOR HIGH SCHOOL ELECTIVE COURSE USING ART AND SOCIAL STUDIES

The eight lessons which appear in this book were designed as part of a senior high school elective course on Mexican culture using art and social studies. In addition to this book, content may be drawn from *Handbook on Mexico for Elementary and Secondary Teachers* by Clark C. Gill and Julia K. Mellenbruch, published by the Dissemination and Assessment Center for Bilingual Education. Estimated length of the course is one semester or two trimesters.

Course Overview

The following topics are suggested course content:

(1) Contemporary Culture in Mexico--including the eight lessons in this book.

(2) The Physical Environment

(3) Historical Background

(4) Contemporary Society and the Family

(5) Contemporary Economic Situation

(6) Contemporary Politics, Government, and International Relations

(7) The Mexican American Confluence of Cultures in the Southwestern United States

Suggested Course Presentation

The first activities in the course should focus on the student's perception of the word culture. A brief directed discussion can explore the student's view of the immediate cultural environment, the classroom, thereby stimulating a conceptual frame of reference on which to build a working definition of the term to guide the course. Webster's dictionary definition of culture would establish a unifying theme. From this base an expanding consideration of culture can be applied to the city, state, region, the United States, Mexico, Latin America, and other areas of the

world. A brief reference to the need for realistic rather than stereotyped views of cultures would be helpful at this point.

Next the students can begin a list of the major aspects of contemporary Mexican culture they feel should be studied. You may amplify the list to include some of these topics:

.. Traits, values, philosophies, traditions (from society, family, religion, and education)

.. Creative expressions in art, architecture, music, dance, costumes, literature, cooking, and recreational activities

.. Mexican American cultural expressions (an extension of Mexican culture blended with North American influences)

Culture for the purposes of this course includes not only cultural expressions like the ones listed above (effects) but also cultural influences (causes). Hence the students will be viewing historical background; physical environment; contemporary society and the family (including role of religion and education); contemporary economics; contemporary politics, government, and international relations; and the confluence of Mexican American cultures in the southwestern United States. Figure 1 (p. 5) will serve as a useful model for the cause-effect relationship throughout the course.

The timeline also serves as a unifying, organizing tool throughout the course. Beginning with the present (1975) culture and looking backward over the three major periods of Mexico's cultural development gives students a clear, orderly frame of reference. Based on the timeline, contemporary Mexican culture (an international blend) will be analyzed to discover its origins (colonial elements from Spanish, Moorish, and French cultures and underlying pre-Hispanic Indian cultural foundations). (See Figure 2, p. 6)

It should be pointed out that contemporary Mexican culture, ranging from the ultrasophisticated to the simplest levels, manifests several general influences:

.. An increasingly prosperous economy since 1946

.. A relatively stable political climate

.. A society that is becoming more internationally oriented

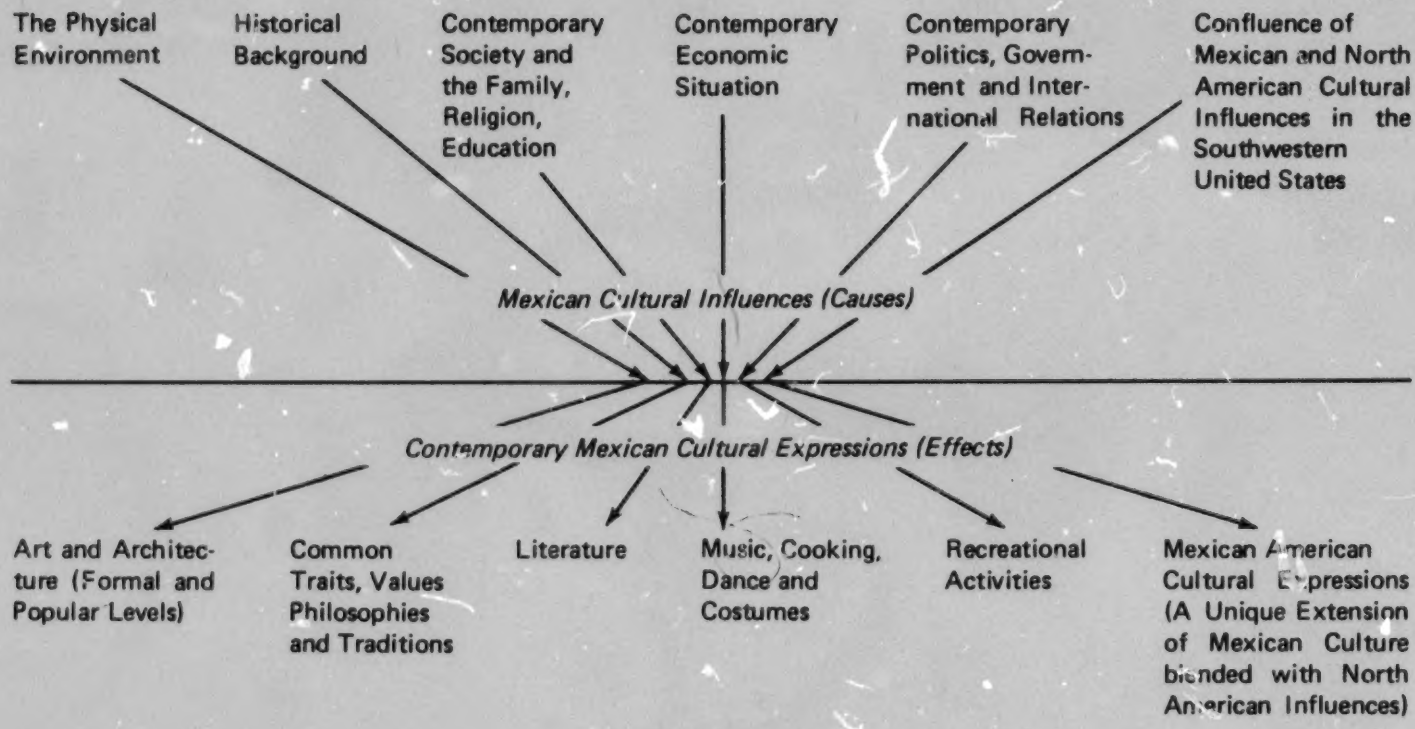
The Physical Environment
Historical Background
Contemporary Society and the Family, Religion, Education
Contemporary Economic Situation
Contemporary Politics, Government and International Relations
Confluence of Mexican and North American Cultural Influences in the Southwestern United States
Mexican Cultural Influences (Causes)
Contemporary Mexican Cultural Expressions (Effects)
Art and Architecture (Formal and Popular Levels)
Common Traits, Values Philosophies and Traditions
Literature
Music, Cooking, Dance and Costumes
Recreational Activities
Mexican American Cultural Expressions (A Unique Extension of Mexican Culture blended with North American Influences)

FIGURE 1

CAUSE-EFFECT CHART: MEXICAN CULTURAL INFLUENCES AND CONTEMPORARY CULTURAL EXPRESSIONS

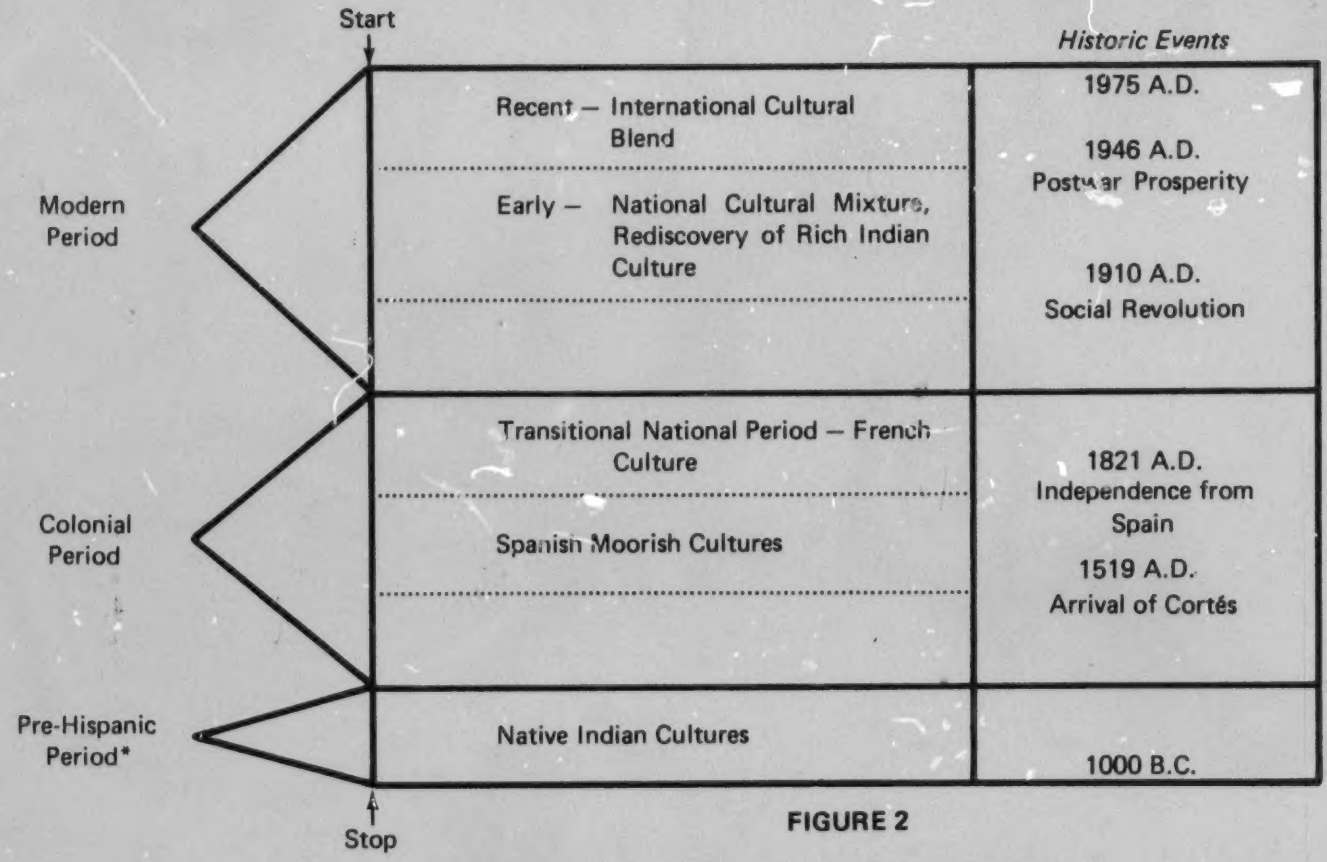

FIGURE 2

TIMELINE OF MEXICAN CULTURE

*Also referred to as Pre-Cortesian, Pre-Columbian, or Pre-Iberian

.. A keen awareness of historical background (e.g., rich heritage of mixed cultural traditions)

.. A vitalizing boldness in seeking solutions to current social problems (e.g., rapid urbanization requiring programs for adequate housing and new educational facilities)

.. An innovative, dynamic approach to future economic development (e.g., building vast new port facilities, planning for increased industrialization, and developing programs for more efficient use of natural resources).

Materials Criteria*

Four basic criteria were established for selecting and developing materials for a course of this nature:

(1) A Humanistic Focus: people-centered materials showing the wide variations of lifestyles, philosophies, values, and cultural contributions.

(2) A Contemporary Viewpoint: relevant, up-to-date materials that acknowledge the rich cultural heritage but emphasize the present situation.

(3) A Contemporary Viewpoint: relevant, up-to-date realistic, well-documented materials to offset stereotyping, condescending attitudes, and overpicturesque misconceptions.

(4) A Multidiscipline Approach: varied materials from the social sciences, art, architecture, literature, music, the physical sciences, and other disciplines to show diversity and blending from simple levels to highly sophisticated, innovative achievements.

*For other information on choosing materials, see pages 9-13 of *Handbook on Mexico for Elementary and Secondary Teachers*. Gill and Mellenbruch discuss at length deficiencies of current curricula.

Chapter 2
ART AND ARCHITECTURE IN AN EDUCATIONAL SETTING

This review of literature relating to the nature and educational potential of art and architecture will be carefully limited to only those works of immediate importance to this project.

Fundamental orientation to the use of art in correlation with the social studies may be found stated by John Dewey in his *Art as Experience:*

> Art is a quality of doing and of what is done . . . experiencing . . . . The product of art--temple, painting, statue, poetry, etc.--is not the work of art . . . . The work takes place when a human being cooperates with the product so that the outcome is an experience that is enjoyed because of its liberating and ordered properties.[1]

This broad view of art refers more to a spectrum rather than to separate classifications; hence, architecture, sculpture, painting, etc., are all allied experiential aspects of unfolding cultural development, i.e., the social studies. Dewey further explores the substance of these aspects:

> Buildings, among all art objects, come the nearest to expressing the stability and endurance of existence . . . architecture celebrates more than any other art the generic features of our common human life . . . it employs the fundamental organic raw materials of nature and the forms of energy to serve some human desire . . . architecture not only influences the future but also records and conveys the past. Temples, . . . palaces, homes, as well as ruins tell what men have hoped and struggled for, and what they have achieved and suffered . . . this aspect of architecture is found in every work of art whether it's music, literature, painting, etc. . . . Sculpture is closely allied to architecture and expresses a wide range of human experiences from

> the monumental to the commonplace . . . it communicates with a sense of rhythm of lines, masses, and shapes . . . movement . . . energy . . . capturing in a single pose what music flowingly expresses . . . . Painting expresses nature and the human scene as a spectacle, and spectacles exist because of the interaction of the live being, centered through the eyes, with light, pure, reflected, and refracted into colors . . . pictures can express the meaning of events . . . can express every object and situation capable of presentation ... every significant new movement in painting is the discovery and exploitation of some possibility of vision not previously developed.[2]

Jerome Bruner in his work *On Knowing, Essays for the Left Hand* (1966), over forty years after Dewey's volume on art appeared, sought to explore the conditions of creativity found in the contemporary world and to consider art as a mode of knowing within the technologically-oriented social order.[3] The latter has particular relevance to this book:

(1) the connecting experience that is the reward for grasping a work of art

(2) the manner in which achieving understanding of a picture or poem requires expression of human effort

(3) what it is that is "moving" about experiencing an object of beauty

(4) wherein lies the generality of that which we find beautiful[4]

Also the writings of Lewis Mumford have been of special significance in developing perspective on the arts and architecture. Mumford underscores the fact that art and architecture are social expressions reflecting the inner and outer forces impinging upon a community.[5] The developments in Mexico and the United States Southwest are thus a part of a larger movement--the unfolding story of human civilization and culture.

The noted art historian Herbert Read in *The Meaning of Art* states that in looking back to the pre-Columbian and Spanish

colonial periods in Mexico, as done in this book, one needs to develop a new, more open way of looking at their creative expressions without recoiling at early sacrifical stones or bleeding Christian figures.[6] Instead the focus needs to be on a balanced, positive overview of the plastic forms reflecting intuitions, instincts, creative desires, awareness of form and material, and aesthetic sensibilities.[7]

In terms of specific art education guidelines, the joint writings of Kelly Fearing, Evelyn Beard, and Clyde Inez Martin have been valuable resources.[8] In *Art and the Creative Teacher*, the authors consider a question that plagues much of mankind today: Can children be educated in a way that results in true human dignity?[9] This challenge lies at the heart of all human struggles. Can pupils be educated to believe in their own worth and to be willing to respect these feelings in others? The authors state that all education can be art and that effective teachers must have the knowledge and skill to implement this idea in the classroom.[10] Though the work emphasizes the needs of the elementary pupil, many of the learning processes (in line with the work of Lowenfeld, Piaget, and Bruner) are fundamental for effective secondary instruction as well.[11] Art is seen as a child's way of learning--remembering and ordering his ideas in his own way--which in turn can be applied to learning in social studies, science, mathematics, etc. "Teaching becomes an art only when all learning is perceived as a part of man's search for meaning, and the realization that his findings will be unique, original, bearing his personal stamp."[12]

Art and the Creative Teacher is a practical guide in organizing studio experiences for students and developing aesthetic awareness of works of art. The stress is on the pupil's discovery, inquiry, and invention within a benevolent atmosphere in which the teacher provides inspirational objects, suitable tools, etc.

> The teacher must refrain from acting as leader, demonstrator, standard setter, or director. Instead, he must constantly think of himself as a facilitator and a resource person . . . helping the student kindle the initial spark . . . reinforcing, encouraging, etc. . . . in such an atmosphere rich in natural and cultural things, students should be allowed to make choices in the process of learning . . . which engenders confidence in their own powers and personal worth.[13]

The authors also explore the integrative applications of art in the teaching of other disciplines, such as social studies:

> Art serves many purposes in the education of children. Among these, two assume primary importance. Through art media children clarify and organize their thoughts in personal, creative ways. Secondly, art can serve as content in social studies programs where students are striving to get inside the feelings and thoughts of other people. It is in the humanities--art, music, dance, drama, and literature--that we perceive most realistically our kinship with others.[14]

Also the writings of Earl Linderman, particularly in regard to secondary school art education, have been a rich resource as well.[15] Linderman's *Teaching Secondary School Art: Discovering Art Objectives, Art Skills, Art History, Art Ideas* provides substantive guidelines in selecting and adapting art ideas (objectives, methods, and content materials) to teaching about Mexican culture. Linderman pinpoints three broad objectives for teaching art in the secondary school classroom:

> (1) the development of artistic and perceptual awareness in art
>
> (2) the critical and appreciative study of art history and its analysis
>
> (3) the development of an operational degree of selective art media[16]

He notes that in the secondary school classroom the teacher provides an enthusiastic, thorough, confidence-building environment for students. In planning meaningful art experiences, the teacher should be fully aware of the characteristics of high school students, e.g., "at this level most students are as ready as they ever will be to learn a subject in depth . . . they need to be pushed to the limit of their abilities especially in art . . . they have the same potential as adults and often with greater malleability."[17] However, he qualifies this with the recognition of vast differences among students: "high school students are individuals who are seeking their own identity . . . not yet adults . . . not yet sure of who they

are with their own cultural interests--peer interests, especially in musical media, television, film, and other consumer systems."[18]

The work of Viktor Lowenfeld, *Creative and Mental Growth*, also is particularly valuable in this consideration of the high school student's characteristics and readiness for learning experiences.[19] His ideas have directly affected the lessons in Chapter 4. Lowenfeld suggests a seven-part consideration when designing art curriculum materials for high school students including:

.. Characteristics (ambition, energy, etc.)

.. Interest in the human figure (action, self - identification, clothing, dance, etc.)

.. Interest in space (perspective, etc.)

.. Interest in color (sophisticated, not necessarily naturalistic, etc.)

.. Interest in design (as an integral part of function . . . in furniture, architecture, home style, landscaping, interior decoration, clothing, ornament, qualitative appreciation, abstractions, etc.)

.. Motivational topics (self, home, community, nature, industry, exploration of materials rather than emphasis on technical excellence, sensitivity, excursions to museums, galleries, inspirational sources, etc.)

.. Materials (any technique using materials which contribute to adult use or further growth such as sketching in crayon; painting in oil, tempera, conte, watercolor; easel and mural painting, sculpture in clay, plaster, wood, stone; casting; graphics and sound--films, slides, tapes; use of found artifacts and natural materials; etc.)[20]

It should be noted that for the purposes of this course on Mexican culture within the existing social studies framework in the public schools, many of the more elaborate studio aspects of art may not be available to you or may require more time than you have available. Teacher flexibility and selectivity are essential in developing realistic experiences in the making of art; making pottery, jewelry, murals, paper figures inspired by Mexica[illegible] styles can be an enlivening reinforcement to the art appr[illegible]tion phases of

the curriculum. There are numerous writings available describing Mexican artistry as a source for classroom experience which are cited in the bibliographic listings.

As Linderman previously noted in his three major objectives for art in the curriculum, the studio-operational phase is just one of the three, the other two being closely tied to art appreciation and perceptual awareness. Hence, this distribution of objectives has provided a balanced guideline in planning key idea lessons in art.

Linderman further suggests specific considerations in building the art appreciation-perception phases of the curriculum. These include:

(1) There should be visual material to support lectures and discussions on art and architectural topics

(2) The lecture should be planned to stimulate intellectual thought (perception and appreciation)

(3) The material should lend itself to clear organization for presentation

(4) The material should be presented in terms of relationships for today

(5) Background information should be available in reference to the culture from which the material comes[21]

Linderman also considers the rationale for this type of study:

> What we want to do, it seems to me, is to look at past periods in the history of art, design, architecture, in order to be able to look at the work from that past period and be able to ask the question of how it relates for us, today. What it can tell us about life, and living, the victories of a particular civilization or culture of the past. What were its aesthetic victories? What was civilizing or humanizing about the works? What do these works say to us as human beings of the twentieth century? Art History is a means of better understanding ourselves today to determine where we are heading both

artistically and culturally speaking. Also as a means of determining what we are as individuals. We need to see ourselves as part of the continuum of history. . . . (the social studies).22

Chapter 3
SUGGESTED STRUCTURE FOR TEACHING THE LESSONS

Background

In view of the highly selective guidelines in related writings, several structures for the study of Mexican art and architecture are open to consideration, e.g., the three objectives for art in the secondary classroom suggested by Linderman (p. 12). However, the lessons in Chapter 4 place greater emphasis on art appreciation and perceptual awareness rather than extensive development of operational studio skills in art media. This fact does not imply that studio aspects are less important or valuable in treating Mexican art and architecture; it rather suggests that, for the purposes of this type of course, they become integrated, supportive experiences for developing perception and appreciation.

The structure suggested here reflects the two organizational frames of reference mentioned in Chapter 1, the cultural timeline and the cause-effect chart on cultural influences and expressions. The four criteria cited in Chapter 1 for selecting and developing appropriate materials on Mexico (p. 7) are applicable particularly to art and architecture. Also, the three objectives articulated by Linderman (p. 12) have been adapted selectively as noted above. The teaching strategies suggested for the lessons include directed discussion principally, with elements of exposition and inquiry reflecting a mixture of approaches (in line with the writings of Fearing, Beard, Krevitsky, Martin, and Linderman). The seven considerations outlined by Lowenfeld (p. 13) have likewise guided content selection in terms of art and the characteristic interests of high school students.

These lessons are designed for implementation in 3 1/2 weeks within a unit on contemporary Mexican culture. They focus on the formal and popular arts and architecture of Mexico during the three major cultural periods, beginning with the present and looking backward. Lesson 1 closely correlates with the overall timeline for the course (p. 6) and should serve as a springboard for each successive aspect of the "unfolding" story of Mexican cultural influences and expressions. Individual lessons illustrate specific aspects of each of these three periods. As noted previously, each lesson contains full bibliographic and resource listings. Teacher adaptability is required for

the implementation of the suggested contents and recommended activities.

Weekly Organization

WEEK ONE - Introductory lessons on the three periods of art and architecture in Mexican culture

- Beginning of lessons on art of Mexico (painting, sculpture, furniture, "Creative Project")

WEEK TWO - Completion of lessons on art from Week One

- Beginning of lessons on architecture of Mexico

WEEK THREE - Completion of lessons on architecture

- Lessons on the influence of Mexican achievements on the art of Mexican Americans and architecture in the United States

- Conclusion (Summation and "Creative Project"), may overlap into the fourth week

Basic Objectives for the Student

(1) To develop a critical appreciation of Mexico's achievements in art and architecture, on both formal and popular levels, through the three pluralistic cultural periods.

(2) To clarify perceptual awareness, from a humanistic viewpoint, of the artistic characteristics of contemporary Mexico--the mixed blend and variations, from highly sophisticated to simple expressions.

(3) To attain positive, balanced, realistic images of contemporary art and architecture by replacing

.. Stereotypes (e.g., recent modern Mexican art is still dominated by the revolutionary muralist movement of Rivera, Orozco, Siqueiros)

.. Condescending attitudes (e.g., modern Mexican art is primitive, homogeneous Indian folk art)

.. Over-picturesque misconceptions (e.g., Mexican architecture is "typified" by stucco and red tile construction in an idyllic tropical setting)

.. Omissions (e.g., Mexican-American art)

(4) To emphasize the contemporary "Mexicanized" international trends reflecting urbanization and socioeconomic mobility and attempts at solving common problems (i.e., an up-to-date, interdisciplinary view of art and architecture not overemphasizing the colonial era)

(5) To experience selected aspects of Mexican art and architecture through multimedia (slides, films, tapes, recordings, overhead transparencies, artifacts, etc.) reinforced by operational studio experiences (creative projects in pottery making, design, sketching, painting, etc.) and field experiences (visits to museums, galleries, architectural sites, cultural centers, lectures, etc.)

(6) To discover a "new" view not only of Mexican and other world cultures but also of one's own culture through investigating art and architecture with openness and empathy

Suggested Starting Procedures

(1) Key Background Resources on Appreciation and Perception of Art and Architecture

Mexican Art:

Fernández, Justino. *A Guide to Mexican Art from Its Beginnings to the Present*. Chicago: University of Chicago Press, 1969. A thorough textual and photographic survey of the three major periods in Mexican art.

Mexican Architecture:

Beacham, Hans. *The Architecture of Mexico: Yesterday and Today.* New York: Architectural Book Publishing Company, 1969. A broad sampling and overview of the three major periods in Mexican architecture.

Mexican American Contributions:

Quirarte, Jacinto. *Mexican American Artists.* Austin: University of Texas Press, 1973. A valuable review of the evolution of artistic endeavors in the Southwest and among Mexican Americans.

(2) Additional Background Sources

Castedo, Leopoldo. *A History of Latin American Art and Architecture, from Pre-Columbian Times to the Present.* New York: Frederick A. Praeger, 1969. An excellent source for orientation and for relating Mexican art and architecture to the broader perspectives of Latin America and the world.

Art Index. New York: H.W. Wilson Company, 1929-present. A key to publications with articles on Mexican art and architecture.

Encyclopedia of World Art. New York: McGraw-Hill, Inc., 1959. Concise summary of major trends and individuals in Mexican art and architecture.

Encyclopedia Britannica, Encyclopedia Americana, World Book Encyclopedia, etc. These volumes with broad overviews are readily available.

Américas Magazine (Washington, D.C.) and *Artes de México* (México D.F.). Consistently accurate, up-to-date, and interesting sources from which to select content for curriculum development.

(3) Key Background Resources for Field and Operational Studio Art Experiences as Reinforcements

Field Experience:

Christensen, Erwin H. *A Guide to Art Museums in the United States*. New York: Dodd and Mead, 1968. An excellent guide to regional museums and galleries throughout the United States. Besides museums and galleries, exemplary field experiences can include visits (a) to universities with Mexican-oriented programs, e.g., The University of Texas at Austin, Latin American Studies Institute: collections, lectures, art exhibitions; (b) cultural institutes, e.g., the Mexican Cultural Institute of San Antonio with its art lectures, demonstrations, exhibitions; and (c) architectural sites reflecting Mexican influences, e.g., the Spanish Governor's Palace, the Spanish missions, the Mexican Market, the recent Juan O'Gorman mural at the Hall for the Performing Arts--all in San Antonio.

Furthermore, a competent professional artist or art historian familiar with Mexico can speak to the class and provide alternative reinforcement in areas where available resources may be limited. Consult: *Who's Who in American Art 1936-74*. Washington: American Federation of the Arts, 1936-74.

Operational Studio Experience:

Linderman, Earl W. *Teaching Secondary School Art: Discovering Art Objectives, Art Skills, Art History, Art Ideas*. Dubuque: William C. Brown, 1971. A key starting point for guidance in successfully providing operational studio experiences, e.g., types of materials, skills, and practical procedures involved in making Mexican paper objects, woven articles, etc.

These books are not only the basis for the major creative project but are also helpful guides for bulletin boards, charts, etc.

Fearing, Kelly; Martin, Clyde Inez; and Beard, Evelyn. *Our Expanding Vision*. Austin: W.S. Benson, 1960. Provides numerous imaginative reinforcement suggestions for making Mexican inspired articles, e.g., making papier-mâché masks, modeling clay figurines, painting jungle scenes, making piñatas.

Chapter 4
KEY IDEA LESSONS

Lesson 1
MEXICAN CULTURE AS SEEN IN ART AND ARCHITECTURE

Key Idea Mexican culture as seen in art and architecture is a diverse blend of three major cultural periods: international modernism, European-Moorish influences, and pre-Columbian traditions.

Student Objectives

1. To perceive contemporary Mexican art and architecture as a diverse blend of three major cultural periods.

2. To be able to identify visually and to describe verbally two basic characteristics of each period.

Materials Checklist

Illustrations for Lesson 1: A, B

1. Filmstrip: *Seeing Mexico: Its Culture*
2. Tape of Samuel Ramos quotation (p. 27)
3. Wall chart: Supplement A
4. Timeline: Supplement B
5. Transparencies: Supplement C
6. Dittos: Supplements D-I
7. Slides of art and architecture from the major periods (pp. 28-29)
8. Artifacts display, taped music from the major periods (p. 30)

Prefatory Information This is an introductory lesson to be presented in two to three class periods. It will lay the basis for an understanding of the development of Mexican art and architecture. Heavy emphasis is

placed on the multimedia approach, i.e., transparency masters for each period, mimeographed handouts, slides/photos, tape recordings, and optional use of artifacts where available. Since major media resource centers (universities, large public libraries, museums, and educational service centers) may not be readily available, the slides used in this and subsequent lessons are available, unless otherwise indicated, through The American Color Slide Library Company, 305 East 45th Street, New York 10017.

Activities

Introduction. Begin the lesson with these questions:

Q: What is the artistic and architectural style of the building where this class is meeting?

Modern, Traditional, Mediterranean, Spanish, English, or some other style?

What style is most prevalent locally?

What style is your home?

Have the students individually make brief written lists of styles that are found in the United States.

Q: What does this variety tell you about United States culture today?

Isn't this nation a great blend of cultures and not one, simple stereotyped culture?

Note that there really is no one typical U.S. style as a result. (Illustration A)

Development. This same view can also be applied to Mexico.

Q: Is there one typical, stereotyped "Mexican style" in art, architecture, and culture, or is Mexico a complex blend of many influences?

Through directed discussion encourage the students to develop their own hypothesis. Then show the introductory filmstrip *Seeing Mexico: Its Culture.*

Q: After seeing this filmstrip, how would you answer my question now?

Is there one typical, stereotyped "Mexican style" in art, architecture, and culture?

Was your hypothetical answer supported or disproved by the film's viewpoint?
(Illustration B)

Next consider how noted Mexican author Samuel Ramos views his nation's culture (Source: Ramos). To heighten interest, play the tape of this quote: "In the future Mexico will no doubt have a culture; but it cannot be thought of as an original culture different from all others. By Mexican culture we mean universal culture made our own, a culture that lives with us, capable of expressing our souls." Ramos warns as well against a stereotyped view of Mexican culture, reiterating that her unique cultural development should not be viewed as unrelated to the universal cultural development of all mankind. Using the wall chart, note the key cultural development dates, comparing similar developments in other world cultures.

The development of art and architecture in Mexico falls naturally into three major periods. Refer to the detailed timeline; you may copy it on the board as a continuing reference. Then project the transparency Supplement C, Number 1 for immediate discussion. Begin with 1975 and trace all developments in reverse chronology, thereby maintaining a contemporary view of the past. Next hand out copies of the outline "Mexican Culture in the Latin American Family of Nations" (Supplement D). Point out the detailed explanations for the three periods of cultural development. Also note Mexico's prominent place in Latin American culture.

Proceed to the transparency Supplement C, Number 2. Pinpoint the divisions recent modern period (1946-75) and early modern period (1910-45). Note the dominance of internationalism currently in art and architecture. Also note that the concern for the nationalistic, indigenous elements which dominated the early modern revolutionary period still continues although much less pervasively. Ask why this shift in interest developed. Explain that after the election of 1946, Mexico's new president, Miguel Alemán, placed greater stress on an international economic development program as the key to social progress. The focus of the Mexican Social Revolution shifted from reform and national perspectives to social progress and international interests.

To reinforce Supplement C, Number 2, show twenty selected slides of art and architecture from the recent modern and early modern periods. Begin with ten examples of international expressions, e.g., "Hotel del Prado and the Lerma Waterworks," "National University," and "Paintings by Tamayo." Follow with ten examples of the nationalistic, indigenous-oriented style, e.g., "Murals in the National Preparatory College, 1922-26"; "Rivera and Siqueiros Murals in the Race Hospital"; and "Juan O'Gorman Murals." Complete this reinforcement sequence with a handout (Supplement E) selectively listing major modern Mexican artists and architects. Note highlights.

Follow this same pattern for introducing the colonial and pre-Columbian periods. Also discuss the popular arts and crafts traditions that run concurrently with the three periods of formal arts and cultural development.

1. Show the transparency timelines, Numbers 3, 4, and 5 of Supplement C.

2. Project twenty selected slides for each phase:

   .. Colonial, e.g., "Early Colonial Architecture in Mexico, Part I" and "Baroque Architecture in Mexico, Part III"

.. Pre-Columbian, e.g., "Pre-Columbian Architecture in the Valley of Mexico, Part II"; "Terracotta Sculpture of Western Mexico"; and "Mayan Cities--Palenque, Part VI"

.. Popular Arts Traditions, e.g.,"Sculptured Masks of Ancient Mexico," "Carved Objects from Mexico to Peru," "Pre-Columbian Pottery Styles," and "Pre-Columbian Jewelry"

3. Complete with summary handouts (Supplements F, G, H, and I) for reinforcements. Pinpoint highlights.

(This entire lesson is designed as a rapid overview using selected examples to reinforce the key concept. Subsequent lessons are arranged as a related sequence of more in-depth considerations of each period and concurrent popular arts traditions.)

Conclusion. Summarize by asking comprehensive, perceptual questions based on the lesson objectives to verify student progress:

1. Q: How do you perceive contemporary Mexican art and architecture? Are they sophisticated or simple blendings of the three major cultural periods?

Responses should include an awareness of the diverse mixing of cultural styles and influences at all levels, from sophisticated to simple. The popular arts tradition should be noted as paralleling the development of the formal arts during the three periods.

2. Q: Identify and describe two characteristics for each of the three cultural periods and for the popular arts.

Sample responses:

Modern period: international-style, steel and glass buildings; nationalistic, indigenous mosaic murals stressing social reform

Colonial period: Moorish ideas and Renaissance European styles mixing with indigenous decorative traditions in religious architecture; formal academic realism in painting

Pre-Columbian: the use of organic building materials; naturalistic design motifs in sculpture and pottery

Popular arts traditions: ranging from sophisticated jewelry design and papier-mâché collector's items to simple sunbaked clay pottery.

These concluding observations are to be verbal comments by students in response to visual stimuli--two review slides projected for each period.

Reinforcement For variety, assemble an artifacts display representing each of the three cultural periods as well as examples of the popular arts. Photos, magazines, pictures, and book illustrations as suggested in the source list can be used for formal art samples. In the southwestern U.S. particularly, popular art samples are readily and inexpensively available: Mexican and Southwestern style pottery, basketry, jewelry, carving, and many other informal traditions.

To increase dramatic impact, cover the display with a sheet until the end of the lesson at which time an "unveiling" can be staged. Play taped music representing each of the periods while students examine the artifacts firsthand by feeling textures, observing materials and workmanship, and browsing through the magazines and book illustrations independently.

Sources

* Indicates specific materials recommended in the lesson.

Printed Matter

"Art in Mexico, " *Atlantic* 213 (March 1964): 129-141. (A useful source for photos)

Castedo, Leopoldo. *History of Latin American Art and Architecture*. New York: Praeger, 1969. (Good background)

Charlot, Jean. *Mexican Art and the Academy of San Carlos, 1785-1915*. Austin: University of Texas Press, 1962. (Good for the late colonial period)

Covarrubias, Luis. *Mexican Native Arts and Crafts*. México D.F.: Eugenio Fischgrund, no date (Clear illustrations)

_____. *The Indian Art of Mexico and Central America*. New York: Knopf, 1957. (Valuable photos)

Emmerich, Andre. *Art Before Columbus*. New York: Simon and Schuster, 1963. (A key pre-Columbian source, text and photos)

Fernández, Justino. *A Guide to Mexican Art from Its Beginnings to the Present*. New York: Praeger, 1969. (A key introductory volume to Mexican art with good visuals)

Hagberg, M. "Mexican Folk Art, Exhibition at Museum of San Diego," *Craft Horizons* 30 (January 1970): 60. (An interesting descriptive treatment of folk art traditions)

"Mexican Music and Dances Recorded," *Schwann Record Catalog of Folk Music*. (A useful guide to selecting appropriate Mexican music; available at most record stores)

*Ramos, Samuel. *Profile of Man and Culture in Mexico*. Austin: University of Texas Press, 1969. (Key introductory culture source)

Reed, Alma. *Ancient Past of Mexico*. New York: Crown Publishers, 1966. (Good Mayan photos)

_____. *The Mexican Muralists*. New York Crown Publishers, 1960. (Photos in color)

Reyes, V.M. "Twentieth Century Painting in Mexico," *Américas* 16 (August 1964): 17-26. (Substantial text with photos)

Teaching about Latin America in the Secondary School: An Annotated Guide to Instructional Resources. Latin American Curriculum Project, The University of Texas at Austin, Bulletin No. 2, 1967. Available from ERIC Document Reproduction Service, P.O. Box 190, Arlington, Va. 22210. (Useful for basic sources, although there are many new publications that should be added since publication in 1967. Note the updated resource list in Sister Mary Consuelo's article in *Social Education*, October 1970.)

"Thirty-Five Centuries of Mexican Art," *Time*. (25 October 1965): 78-80. (Excellent photos)

Toussaint, Manuel. *Mexican Colonial Art*. Austin: University of Texas Press, 1967. (This is a translated classic overview of the colonial period with rich visualizations.)

Resource Centers

Educational Service Centers, Region XX (San Antonio) and Region XIII (Austin). (Resource centers for media)

Pan American Union. Sales and Promotion Division, 19th Street and Constitution Avenue N.W., Washington, D.C.

Films, Filmstrips, Slides

A Portrait of Mexico. International Film Bureau, New York. 34 minute film, color. (An excellent historical overview using art by periods. If time permits, it can be an alternate introductory view of Mexican culture.)

*_Seeing Mexico: Its Culture_. Coronet Films, Chicago. Filmstrip, record. (An excellent introductory view of Mexican culture)

*Slides. American Color Slide Library Company, 305 East 45th Street, New York, New York. (Selections for the modern, colonial, pre-Columbian, and popular arts traditions)

International Expressions (10 slides required)

CS1216 Hotel del Prado and the Lerma Waterworks
CS544 National University
CS1884 Paintings by Tamayo

Nationalistic Expressions (10 slides required)

CS1204 Murals in the National Preparatory College, 1922-26
CS1217 Rivera and Siqueiros Murals in the Race Hospital
CS1220 Juan O'Gorman murals

Colonial Period (20 slides required)

CS1366 Early Colonial Architecture in Mexico, Part I
CS1372 Baroque Architecture in Mexico, Part III

Pre-Columbian Period (20 slides required)

CS1362 Pre-Columbian Architecture in the Valley of Mexico, Part II
CS373 Terracotta Sculpture of Western Mexico
CS1367 Mayan Cities--Palenque, Part VI

Popular Arts (20 slides required)

CS375 Sculptured Masks of Ancient Mexico
CS378 Carved Objects from Mexico to Peru
CS370 Pre-Columbian Pottery Styles
CS379 Pre-Columbian Jewelry

Lesson 2
MEXICO'S CULTURAL OLYMPICS
OF 1968

Key Idea Mexico's Cultural Olympics of 1968, coinciding with the Athletic Olympics, revealed a sophisticated, mature nation with a positive international outlook in all the arts.

Student Objectives

1. To recognize Mexico's positive international outlook in all the arts through an examination of the specific events of the Cultural Olympics.

2. To reveal a sophisticated, mature nation concerned with sharing common human values and unique creative endeavors.

Materials Checklist

Illustrations for Lesson 2: A-D

1. Pictures of the 1968 Cultural Olympics (pp. 36-37)
2. Recording of Díaz Ordaz quotation (pp. 37-38)
3. Dittos: Díaz Ordaz quotation (p. 38); Supplement J

Activities

Introduction. Begin the lesson by asking:

Q: Why are the Olympic Games so highly regarded?

What type of events are usually associated with the Olympics?

How would you describe the nations ordinarily selected to host these events--progressive, stable, sophisticated or underdeveloped, culturally backward?

Name at least three recent host nations (Germany, Japan, the U.S.).

Write the students' choices on the board, and describe each country in the culturally descriptive terms noted above.

Development. Ask for three volunteers from the class to write three short lists on the board.

List 1: Van Cliburn Piano Concert, Opera of Paris, Russian Art Exhibit

List 2: World Festival of Children's Mural Painting, Ballet of Finland, International Meeting of Sculptors

List 3: International Seminar of Poets; Greek, Eskimo, African Ballets; Discussions on Contemporary Theatre led by Eugene Ionesco

While these lists are being written on the board, ask the rest of the class if they have ever heard a Van Cliburn concert or seen an Ionesco play. When the lists are completed, explain that these events took place in Mexico City in 1968 as a part of the Nineteenth World Olympics (Source: Basher). Note that these culture-oriented events were held simultaneously with the athletic contests and were called the Cultural Olympics. Point out that there were 4,032 cultural presentations scheduled. Show photographs and magazine illustrations, noting the international outlook of these events in all the arts (Sources: Ramírez Vázquez; *The Christian Science Monitor*; and *Excélsior*). Visuals should stress the high quality as well as enormous quantity of presentations:

.. Poetry readings by Robert Graves and Pablo Neruda

.. Exhibitions by world-renowned sculptor Alexander Calder

.. Performances by the Martha Graham Dancers

.. The national orchestras from Poland and England

.. Theatrical presentations by groups from Japan, Cuba, and France

.. The national ballets of Canada and Czechoslovakia

.. The Ballet of Five Continents

.. International Exhibit of Popular Art

.. World Folklore Festival

.. International Philatelic Exhibition

Those events previously listed on the board. (Illustrations A-D)

Next inquire:

Q: Why do you think Mexico was so supportive of the Cultural Olympics as well as the Athletic Olympics?

Point out Mexico's avowed desire to follow the original Greek example of making the Olympics an artistic and cultural experience as well as an athletic competition. Discuss the classical Hellenic philosophy of a healthy mind and body as the focus of the Olympics.

Recognize the fact that Mexico was the first Latin American nation, as well as the first Spanish-speaking city, to host an Olympics. Discuss why this honor was so significant to Mexico as a nation (Source: Basher). Note that the event symbolized Mexico's arrival and recognition as a nation of maturity and sophistication. Consider the deeper meanings of this decision in terms of common human values and the sharing of creative endeavors as expressed by Mexican President, Gustavo Díaz Ordaz. For variety and emphasis play a prerecorded tape of the President's words: "In physical strength, wealth. . . certain nations stand out. . . in elevation of thought, no nation, no group of men can consider itself superior to the rest. Whether or not athletic victories are achieved, people of all nations

will have contact here with humanity's basic values and be able to carry from Mexico, the firm conviction that all, absolutely all peoples are able to make a positive contribution to mankind" (Sources:. Ramírez Vázquez, Cumberland).

Follow with a brief discussion:

Q: What inferences do you draw from these statements?

Responses should reveal an obvious inference to the innate value of individual/national cultures irrespective of national wealth, power, or prestige. It might be further inferred that Mexico, although honored by the presence of the Olympics, has not lost sight of basic human values and the importance of unique creative endeavor whether individually or nationally.

Conclusion. To ascertain student progress, ask questions based on the lesson objectives that require synthesizing facts and clarifying values.

1. Q: Make a written list of at least four art categories that were represented at the cultural Olympics and that recognize Mexico's positive international outlook in all the arts.

Responses can include poetry, drama, sculpture, mural painting, ballet, opera, popular art, folklore. Discuss the answers.

2. Q: How does the following concluding statement of President Díaz Ordaz underscore Mexico's concern for sharing common human values and unique creative endeavors?

Hand out mimeographed copies of this quote: "Through the Nineteenth Olympiad, Mexico seeks to further her international goal of promoting friendship among all peoples by valuing shared knowledge and common understanding as well as by confronting man's different creative expressions in art, music, literature respectfully" (Source: Ramírez Vázquez). Through directed discussion, encourage further clarification of values. Consider the levels of national sophistication and maturity revealed by these ideas and attitudes--an international outlook; valuing cultural commonalities;

an open, appreciative attitude in approaching cultural differences, etc.

Reinforcement To reveal the soil from which the Cultural Olympics germinated, consider the vast cultural facilities in Mexico listed in Supplement J. Distribute copies to the students, and lead a directed discussion. The handout lists the wide range of resources available--museums, galleries, art schools, cultural institutes, mural sites, etc. It is designed to give a realistic, balanced perspective in viewing the variety of everyday cultural stimuli in Mexico, not just the cultural events staged especially for the Olympics. Compare and contrast the variety and richness of these resources with similar cultural facilities in the U.S. and other nations.

Sources

Printed Matter

*Basher, Christopher. *Mexico 1968: A Diary of the XIXth Olympiad.* London: St. Paul Press, 1968. (A clearly organized account of the myriad phases of Olympic events)

**The Christian Science Monitor.* Travel Sections. Boston, 1968. (A good source for cultural reportings on the Olympics and correlative photographs)

*Cumberland, Charles Curtis. *Mexico: The Struggle for Modernity.* New York: Oxford University Press, 1968. (A well-documented overview of Mexico's cultural progress as seen in the years leading to the Olympics)

**Excélsior.* Sunday Editions. México D.F., 1968. (An excellent visual source on the events of both the cultural and athletic Olympics)

The International Olympic Games Commission. *Organizing Committee Reports for the XIX Olympiad.* Lausanne, Switzerland: Comité International Olympique, Château de Vidy 1007. (Overview of events and scheduling, especially athletics)

New York Times. Travel Sections. New York, 1968. (Useful illustrative source)

*Ramírez Vázquez, Pedro. "Mexico's Cultural Olympics," *Américas* 20 (October 1968). (An outstanding article written by the Chairman of the Olympic games in Mexico who is best known as architect of the famed Museum of Anthropology in Mexico City. A key source for text as well as photographs.)

Lesson 3
MEXICO'S RECENT MODERN ARTISTS

Key Idea Mexico's recent modern artists (1946-75) are producing paintings and sculpture as sophisticated and abstract as may be found anywhere in the world, quite unlike the revolutionary muralist movement of Rivera, Orozco, and Siqueiros that dominated the early contemporary period (1910-1945).

Student Objectives

1. To observe paintings and sculpture of key Mexican artists of the recent modern period (1946-75) noting the trend toward abstraction.

2. To become aware of the sophisticated character of the recent period quite unlike the revolutionary muralist movement of Rivera, Orozco, and Siqueiros that dominated the early contemporary period (1910-45).

Materials Checklist

1. Slides of abstract painting and sculpture including works by Henry Moore and Frank Stella (p. 42)
2. Slides or pictures of contemporary Mexican
2. art (p. 42)
3. Dittos: Supplement E (distributed in Lesson 1)

Activities

Introduction. Begin the lesson with the questions:

Q: Why do people collect art?

Why do they paint and sculpt?

Does art reflect values and cultural trends?

Responses can include

- Pop art--art reflecting popular commercial aspects of contemporary life
- Op art--art reflecting the optical, media-centered aspects of contemporary life
- Abstraction--art with little or no reference to the appearance of objects in nature, often reflecting the search for the pure elements of design (Source: Faulkner and Ziegfeld, pp. 386-479)

Inquire if the students have visited any art exhibitions where these trends were on display. If so, ask them to describe the abstract trend especially. Next show ten slides of abstract painting and sculpture (Moore and Stella), and ask the students to note how they illustrate the above definition. (Sources: American Color Slide Library; Educational Audio Visual, Inc.)

Development. Read the quote: "Since 1950, the acceptance of abstract art by most young Latin American painters has had the effect of minimizing local native influences and of integrating Latin American painting and sculpture with contemporary international schools" (Source: Damaz, p. 52). Then look for examples of this trend in recent Mexican art. Show slides or photographs of works by the following outstanding young contemporary Mexican artisans: Feliciano Béjar, María Elena Delgado, José Luis Cuevas, Guillermo Meza, and Leonardo Nierman. (Photos and texts on these artists are available in the exhibition catalogs of the Mexican Cultural Institute of San Antonio, Texas; the B. Lewin

Galleries of Beverly Hills, California; and the Mer-Kup Gallery of México D.F., México.)

Note the sleek plastic abstract line and kinetic glass-like quality of the Béjar sculpture. This is very much a part of the abstract sculptural trend currently seen in Paris and New York. Béjar has received worldwide recognition as a leader in sculpture and has had nearly 200 exhibitions. He describes his work thus, "I believe an artist's role is to create rather than talk. My work is emotional rather than intellectual, one must feel my sculpture rather than understand it; it requires participation rather than analysis" (Source: *Catalog to an Exhibition*).

Q: How do you feel when observing these streamlined sculptural forms?

Do you feel a positive emotional response to them?

Why does Béjar say his work requires participation?

Next observe the work of José Luis Cuevas.

Q: How would you describe his work?

Is it sophisticated?

He is considered one of the young giants of modern Mexican as well as world art. He has participated in over 300 exhibitions, has received seven international prizes, and his works are in the great museums of Europe, Asia, and America. The *New York Times* art critic, John Canaday, has stated: "Cuevas is considered the principal Mexican artist today. His work is universal and Mexican, ancient as well as modern, realistic yet very abstract." Thomas Messer, director of New York's Guggenheim Museum, says: "Cuevas has a great influence not only on Mexico but also on world art. In fact, he is sufficiently young that he could surpass Picasso."

Cuevas describes his own work:

> My first important influence was Dostoevski, after him Kafka. I have spoken of these masters extensively on other occasions. I recognize them as transformers of my work in certain moments. As to Sartre, Becket, and Ionesco, they respond to my way of seeing and feeling the desolation of today's man, which is also the essence of what motivates me to create. As indirect artistic influences, that is, those that moved me to create, I acknowledge all those belonging to the history of art, from Egypt and Sumeria, through Picasso and Mondrian. I feel a profound respect for people who create, regardless of time and place. If I am to mention the direct influences I must acknowledge every one who has served to nourish or enliven my line and my concept: the Pre-Columbians, Grunewald, Rembrandt, Posada, popular Mexican toys. (Sources: Canaday; *Exhibition Catalog*, Galería Mer-Kup)

A notewortny current Mexican artist is María Elena Delgado. Her flowing, graceful sculpture is known widely for its abstract interpretation of the organic universe. (Source: *Exhibition Catalog*, Galería Mer-Kup.)

Q: Is it appealing to you?

Of contemporary importance are the colorful abstractions of Guillermo Meza. His work has a creative childlike quality of simplicity, yet he conveys a monumental sense of strength and aspiration. He states, "Great painting exists--I know, but I have always wanted to create it with my own hands" (Source: *Exhibition Catalog*, Galería Mer-Kup).

Q: Do you see sophistication in his simplicity?

Are his pure colors well-suited to his simple, abstract forms?

Leonardo Nierman is another highly creative young Mexican painter and sculptor. He has already achieved an international reputation, is a life member of the Royal Society of the Arts, London, and has received international awards from Italy, Monaco, and the United States. His work is noted for its sleek, flowing line, and rich integration of color. He describes his work as follows:

> Colours in my works I think of as I think of sounds; one sound means almost nothing and one isolated colour means very little, but a certain organization of sounds may become a glorious symphony. A certain organization of colours can unleash a tempest of emotions in the perceptive viewer . . . . My paintings often appear as colours piercing the darkness, radiant smoke and dust, a world of volcanic vapours, lava, storms, prehistoric vegetation, bottoms of oceans, enchanted forests and caves filled with stars, precious stones, and cosmic winds ascending into the silence of infinity. (Source: *Exhibition Catalog*, Galería Mer-Kup)

His abstractions are considered among the world's finest contemporary works.

Q: Are his poured abstractions and flowing lines appealing to you?

Do you prefer his colorful paintings or his graceful sculpture? Why?

Conclusion. Ask comprehensive questions to ascertain the student's progress in becoming aware of and observing the details of recent Mexican painting and sculpture, as specified in the objectives.

1. Q: Through observation of paintings and sculpture by key Mexican artists of the recent modern period, cite at least three examples of abstraction that appealed to you the most. Describe the work and note the artist. Example: the flowing, graceful sculpture called "Kiss in an Aquatic Ballet" by María Elena Delgado.

The students may refer to the artists listed in Appendix E.

2. Q: From the selection of artists we have studied, choose the two whose work you feel represents the highest levels of sophistication. Explain why you made each choice. Discuss techniques, materials, colors, shapes, philosophies involved, emotional response, etc.

Sources

Printed Matter

"Art in Mexico," *Atlantic* 213 (March 1964): 129-141. (An excellent survey and discussion of contemporary Mexican art)

*Canaday, John. *Mainstreams of Modern Art*. New York: Holt, Rinehart and Winston, 1964. (A classic reference on the major trends in modern art; Chapter 13 is particularly good for abstract art)

**Catalog for Exhibitions of Paintings by Mexican Masters*. Beverly Hills, California: B. Lewin Galleries. (Another good pictorial source)

**Catalog to an Exhibition of Mexico's Young Contemporary Artists, at the Mexican Cultural Institute of San Antonio*. México D.F.: Secretaría de Relaciones Exteriores Dirección Cultural de Asuntos Culturales, 1973. (A well-written and well-illustrated composite of several lesser known young contemporary Mexican artisans. It is a valuable source and available by writing the Mexican Cultural Institute, San Antonio, Texas.)

*Damaz, Paul F. *Art in Latin American Architecture*. New York: Reinholt Publishing Corporation, 1963. (Good overview)

**Exhibition Catalog of Twenty-Eight Contemporary Mexican Artists, X Annniversary*. México, D.F., Galerías Mer-Kup, Moliere 328, Polanco, 1971. (This is one of the most up-to-date listings of the more outstanding young contemporary Mexican painters and sculptors. It gives clear photos of their works along with explanatory textual discussions. An invaluable resource for this topic.

Obtainable from La Señora Merl de Kuper, Director of the Gallery at the above address.)

*Faulkner, Ray, and Ziegfeld, Edwin. *Art Today*. New York: Holt, Rinehart and Winston, 1969. (The text and photographs are excellent background.)

Fernández, Justino. *Mexican Art*. London: Spring Books, 1965. (A useful overview)

Slides

*Slides. American Color Slide Library Company, 305 East 45th Street, New York, New York.

L11681 Sculpture of Henry Moore

*Slides. Educational Audio Visual, Inc., Pleasantville, New York.

255-931 Paintings of Frank Stella
255-444

* * *

Suggested works of art for this lesson:

José Luis Cuevas	Goya 1969 (painting) Gusaneta (painting)
María Elena Delgado	Kiss in an Aquatic Ballet 1970 (sculpture)
Guillermo Meza	Canyon of Anguish (painting)
Leonardo Nierman	Vuelo (sculpture) Vuelo Eternal (painting)

Lesson 4
MEXICAN ARTISTIC EXPRESSIONS
IN HOME FURNISHINGS

Key Idea Mexican artistic expressions in home furnishings and decorations (both formal and popular styles) reflect wide variation in materials, pluralistic cultural influences, and multiple levels of sophistication.

Student Objectives

1. To develop critical appreciation of Mexican expressions in home furnishings and decorations (both formal and popular styles) by identifying variation in materials, noting pluralistic cultural influences, and considering multiple levels of sophistication.

2. To experience the materials (techniques), cultural influences (styles), and levels of sophistication (refinements) involved in creating a home decoration item that expresses Mexican artistic heritage (a major creative project requiring operational studio participation).

Materials Checklist

Illustrations for Lesson 4: A-G

1. Pictures of Mexican furnishings from the three major cultural periods (pp. 50-51)
2. Dittos: Supplement I (distributed in Lesson 1); Supplement K
3. Filmstrip: *Artistic Mexico*
4. Pictures to show as examples for the creative project (pp. 53-54)

Activities

Introduction. Begin by asking:

Q: Why are home furnishings and decorations considered forms of artistic expression? (Source: Gowans)

Ask for volunteers to describe the furnishings in their homes. To each respondent, address three specific follow-up questions:

Q: How would you describe the various materials used?

What cultural influence(s) or style(s) do these furnishings reflect?

What is their level of sophistication? Is the workmanship and design refined or crudely executed?

Development. Apply these same three criteria to Mexican home furnishings and decorations, both formal and popular styles. Emphasize materials, styles, and detailing as students view pictures of items selected from the major cultural periods. Stress critical awareness.

Observe the first three objects from the pre-Columbian period:

.. A hide and cane Huichol Indian ceremonial seat

.. Yucatecan petate (woven straw mat used for sleeping)

.. Reed hammock from Chiapas

Ask specific questions about materials, styles, and detailing as suggested above. (Sources: Covarrubias, p. 1; Shipway, *Mexican Interiors*, p. 50; *The Ancient New World*, optional film showing similar item) (Illustration A)

Next observe the two examples from the colonial period:

.. A carved wood, French-style chair with cabriole legs and damask upholstery

.. An intricately carved, Spanish wood chest with heavy iron hardware and top surface delicately inlaid in a Moorish-style geometric design.

Follow up with the three questions. (Sources: "Mexican Homes"; Hoag; *The Spanish Influence* and *Town in Old Mexico*, optional short films with similar furnishings displayed) (Illustration B)

Continue with two illustrations of popular styles (Illustration C):

.. The intricately wrought iron chair, reflecting Spanish traditions in ironwork

.. The simply designed wood and woven straw chair, reflecting pre-Columbian weaving traditions. These chairs are widely available in Mexican markets.

Follow with questions. (Source: Shipway, *Mexican Interiors*, pp. 135-138)

Consider an individual or group art field experience after class, if time and locale allow. Plan a direct contact with the popular arts:

.. Open market or an international gift shop with Mexican items

.. A museum or art gallery with displays of Mexican items

.. A university or cultural center with Mexican collections

.. A guest speaker knowledgeable in Mexican popular arts. If none of these are feasible, an alternative reinforcement would be to show the film *Arts and Crafts of Mexico*.

Observe the two pictures from the recent contemporary period:

.. An international-style molded plastic chair, reflecting the "boldness of form" found in modern Mexican furnishings

.. The highly unique, carved wood, hand/foot seats by the world famous Mexican artist Pedro Friedeberg, also reflecting "boldness of form" that has roots in pre-Columbian simplicity and colonial gracefulness. Note that these hand/foot seats are sold in art galleries as collector's items and as furnishings and range in price from $700 to $3000.

Follow with the appropriate sequence of critical questions. (Sources: Faulkner and Ziegfeld, p. 110; *Pedro Friedeberg Catalog* "Mexican Homes") (Illustration D)

Q: Besides these types of furnishings, what other forms of decorative expression would you expect to find in a Mexican home?

Responses can include pottery, painting, weaving, sculpture, carving, papier-mâché items, wall hangings, masks, piñatas, glassware, tinwork, prayer discs, lacquerware, basketry, etc. (Source: Supplement I provides a detailed list of Mexican popular arts, many of which are home decorations.) Note the popular arts of the U.S. Southwest since these are closely associated with Mexican cultural traditions, in home decoration particularly.

Q: Do you have any examples of these Mexican-oriented decorations in your home?

Next show the brief filmstrip *Artistic Mexico*, which provides a summary overview of the various decorative items produced.

Conclusion.

1. Q: Of the home furnishings and decorative items observed, which three items impressed you the most? Explain the reasons why.

   Which one of these three would you like to have in your home? Describe it critically in terms of materials, cultural styles, detailing. Consider the possibilities and limitations involved in making a similar item yourself.

   What are the materials (processes, costs, etc.); styles (degree of difficulty); refinements (the skills needed to execute the processes properly)?

2. Summarize through a directed discussion. Include perceptual questions ascertaining the students' readiness to proceed to the major creative project that follows. On the last day of this unit, these projects will be presented and discussed in a detailed class forum.

Creative Project

Rationale.

Q: Now you will have an opportunity to make an item to decorate your home, reflecting one of the artistic traditions found in Mexico or in the southwestern states of the U.S. closely associated with Mexican artistic foundations.

You will have a wide range of choices from which to select the item you wish to make. For instance, if you choose to make a "popular" style bowl, you will find countless variations in materials, ranging from the black pottery of Oaxaca to the lacquered wood of Olinalá, Guerrero (Source: Covarrubias, pp. 5, 7).

Also numerous cultural influences will soon become apparent. Examples: pre-Columbian geometric designs of the New Mexican Pueblo potters (Source: Bunzel, pp. 122-128); colonial Spanish and Christian ideas evident in the Metepec designs of Biblical

kings (Source: Covarrubias, p.4).

Note the multiple levels of sophistication. For instance, contrast the highly sophiticated glazed papier-mâché of Gemma Toccogna de Roth, found in the Bazaar Sábado of Mexico City (Source: Shipway, *Mexican Interiors*, p. 229), with the simple pre-Columbian animal-stamp clay bowls found in the San Juan Market of Mexico City (Enciso, p. 108).

Show pictures during your discussion. (Illustrations E, F, and G)

Hand out instructions for the creative project (Supplement K). The information is repeated below with special notes for your attention.

* * *

Requirements

1. The project must reflect Mexican artistic traditions.

2. It should reflect your own tastes, interests, skills, and imagination.

3. It will be on display for the class the last day of this unit on art. You should write a two-page summation of the specific criteria, materials, and sources used. Be ready to discuss your project in a general class forum.

(Note: In fairness to the student, point out that the project will be evaluated in terms of the care given to reflecting Mexican tradition in the student's own way: imaginative adaptation.)

Procedures for the Studio Experience

1. Tomorrow there will be five learning stations in the classroom on Mexican artistic expressions. You will have an opportunity to note sample articles and photos and review reference books, which will also be available for room use during the remainder of this unit.

2. Since class time is limited, you should consider the five areas listed below and narrow your choice to two areas before starting the learning stations tomorrow.

3. In choosing an item to make, carefully consider time, materials, cost, and your own skills and preferences. Remember: this is to be a decorative item for your home as well as an expression of cultural tradition and your own imaginative adaptation.

4. The majority of the work on the project will be done outside of class. Therefore, the following reference list is a starting point for your own research and completion of the project.

(Note: The learning stations should be built from the background references and the source list plus any artifacts or samples you can display on five separate tables around the room. Also, tape recorded explanations and short filmstrips could be profitably included depending upon availability.)

(Note: Although clear guidelines for basing the project on Mexican artistic inspirations are specified, you should still emphasize an open, inquiring approach by students.)

Organization

Choose your project from one of these areas:

1. Pottery
2. Weaving - wall hangings
3. Sculpture - carving
4. Painting - design
5. Miscellaneous - papier-mâché items, masks, prayer discs, tinwork, piñatas, basketry, jewelry that might also serve as decorative items, mosaics, wood inlay, etc.

Background Reference List

Pottery:

1. Henry Patterson, *Creating Form in Clay* (New York: Reinhold, 1968).

Ruth L. Bunzel, *The Pueblo Potter* (New York: Dover Publications. 1972).

Weaving:

2. Sarita R. Rainey, *Wall Hangings: Designing with Fabric and Thread* (Worcester, Mass.: Davis Publications, 1971).

Charlet Albaum, *Ojo de Dios-Eye of God* (New York: Grosset and Dunlap, 1972).

Sculpture:

3. Santos George Kubler, *An Exhibition of the Religious Folk Art of New Mexico* (Ft. Worth, Tex.: Amon Carter Museum of Western Art, 1964).

Marjorie Miller, *Indian Arts and Crafts . . . A "How To" Guide* (Los Angeles: Nash, 1972).

Painting:

4. Frances Toor, *Mexican Popular Arts: Being a Fond Glance at the Craftsmen and Their Handiwork in Ceramics, Textiles, Metals, Glass, Paint, Fibers, and Other Materials* (Detroit, Mich.: Blaine Ethridge Books, 1973).

Jorge Enciso, *Design Motifs of Ancient Mexico* (New York: Dover, 1971).

_____, *Designs from Pre-Columbian Mexico* (New York: Dover, 1971).

Miscellaneous:

5. Mary Davis and Greta Pack, *Mexican Jewelry* (Austin, Tex.: University of Texas Press, 1963).

Pauline Johnson, *Creating with Paper, Basic Forms and Variations* (Seattle, Wash.: University of Washington Press, 1958). (piñatas, figures, etc.).

Sources

Printed Matter

Benson, E. "Handicrafts in Yucatan and Guatemala," *Craft Horizons* 30 (May 1970): 48-49. (A useful source on current crafts)

Bernal, Ignacio. "The Olmecs' World . . . ", *American Journal of Archaeology* 74 (1970): 121-22. (Sculptural tradition noted)

Calvimontes, Raúl. "Supplement: Folk Arts of the Americas," *Américas* XXV, Numbers 11, 12 (November-December 1973): s1-s24. (Text)

*Covarrubias, Luis. *Mexican Native Arts and Crafts.* México D.F.: Eugenio Fischgrund, no date. (Available in many bookstores in the U.S. and by writing Fischgrund, Apartado Postal 2071, México 1, D.F. A classic short overview of the key popular native styles with superb colored illustrations.)

Crews, Mildred T. "Saint-Maker from Taos," *Américas* XI, Number 3 (March 1969): 33-37. (Interesting)

"Day of the Dead," *Mexican World* V (October 1970): 5-8. (Describes artistic expressions of this holiday in Mexico)

Duncan, Efrum. "Oaxaca Today," *Mexican World* VII (July 1973): 4-7. (Text)

"El Campo Mexicano: Comunidades Indígenas," *Artes de México* Number 114, XV (1969). (A good visual insight into some of the simplest indigenous forms of artistic expressions)

*Faulkner, Ray, and Ziegfeld, Edwin. *Art Today.* New York: Holt, Rinehart and Winston, Inc., 1969. (Particularly valuable in its illustrations of the famous Pedro Friedeberg chairs and molded plastic furnishings)

González-Hontoria de Alvarez Romero, Guadalupe. "Aztec Featherwork," *Américas* 15, Number 1 (January 1973): 13-18. (Good)

*Gowans, Alan. *Images of American Living: Four Centuries of Architecture and Furniture as Cultural Expression.* Philadelphia: Lippincott, 1964. (A key source for orientation on viewing furniture as a valuable cultural expression, revealing much about an individual's response to the challenges of living and adapting. A basis for many empathy-building discussions on Mexican furniture)

Hagberg, M. "Mexican Folk Art, Museum of Man Exhibition, San Diego," *Craft Horizons* 30 (January 1970): 60-62. (A fine exhibition reflecting criteria similar to this lesson. Useful for a learning station.)

*Hoag, John D. *Western Islamic Architecture.* New York: George Braziller, 1963. (A helpful guide to the Moorish-Islamic traditions in architecture and design seen in home furnishings, tilework, etc., in both Spain and Mexico)

Huras de Hollstein, Elsa. "Traveling in the Land of Folk Arts," *Américas* XV, Number 4 (April 1973): 31-38. (Highlights)

"Image of Mexico I and II," *The Texas Quarterly* XII, Numbers 3, 4 (Fall and Winter 1968-69). (Excellent view of levels of art)

Le Viness, W. Thetford. "Santa Fe," *Américas* XX, Number 11-12 (November-December 1968): 2-10. (Illustrated)

*"Mexican Homes," *Artes de México* Numbers 97-98, (1967). (Excellent photos and descriptive text on some of the most outstanding homes in Mexico reflecting the full range from avante garde international to organic, naturalistic, indigenous ideas)

**Pedro Friedeberg Catalog.* Acapulco, Guerrero, México: Galería Edan, Costera Miguel Alemán. (A useful insight into the philosophy and workmanship of the creator of the hand/seat furniture)

"Puebla," *Artes de México* Numbers 81-82 (1966). (Excellent on colonial arts and home decoration, e.g., tilework. Photos.)

Shipway, Verna and Warren. *Decorative Design in Mexican Homes*. New York: Architectural Publishing Company, 1971. (A key resource: text and photos)

*_____. *Mexican Interiors*. New York: Architectural Publishing Company, 1969. (Also a key source on home furnishings: text and photos)

"Vidrios, Cerámica, y Metales," *Artes de México* Number 83, (1966). (An excellent visual source)

Von Winnin, H. "Pre-Columbian Art of Mexico and Central America," *Liturgical Arts* 38 (August 1970): 129-132. (Detailed photos)

Films, Filmstrips

**The Ancient New World*. Los Angeles: Churchill Films, 1964. 16 minutes, color. (Optional: excellent photos of the Mexican government collection of pre-Columbian art; clever animation, includes some references to home decoration but is more general in orientation)

**Artistic Mexico*. New York: New York Times, 1972. (A key introductory filmstrip of the various artistic expressions in contemporary Mexico, especially items used as home decoration)

**Arts and Crafts of Mexico*. Parts I and II. Wilmette, Illinois: Encyclopaedia Britannica Films, 1961. 14 and 11 minutes respectively, color. (Details processes for most of the popular arts, well-made, a key source)

Hands of Maria. RMI. 1968. 15 minutes, color. (Shows María Martínez from New Mexico in 1968 making pottery in a pre-Hispanic mode. Interesting, although students are likely to have seen it if they have taken art. Can be used as a learning station.)

Mexican Potters. La Jolla, California: Paul Hoefler Productions, 1948. 11 minutes, color. (Although the film was made long ago, it still is a worthwhile depiction of the regional design traditions found in Mexican towns and villages. It emphasizes the rich pottery region of Jalisco. Useful as a learning station.)

Italian Renaissance Styles. Pleasantville, New York: Audio Lingual Digest, 1971. 8 minutes, color. (Optional: good orientation value)

**Town in Old Mexico.* U.S. Government. 10 minutes, color. (Overview of the seventeenth century architecture and creative home furnishings in Puebla, Orizaba, and Fortin de las Flores. Shows the exquisite Puebla-style, tile-covered constructions. Note the mixing of this artform brought from Talavera, Spain, which was highly influenced by Moorish geometric designs and acquired indigenous pre-Columbian inspired animal and astronomical symbols after introduction to Mexico. Optional.)

**The Spanish Influence.* Pleasantville, New York: Audio Lingual Digest, 1971. 8 minutes, color. (Optional: highly useful background insight into the rich artistic ideas of Spain)

Lesson 5
THE MEXICO 2000 PROJECT

Key Idea The Mexico 2000 Project (the new Hotel de México and the Polyformo Siqueiros) is receiving world acclaim for its creative and innovative planning in art and architecture, reflecting an attempted solution to the present and future worldwide challenge of rapid urbanization.

Student Objectives

1. To analyze this attempt at solving the present and future worldwide challenge of rapid urbanization facing Mexico (stressing present realities and future needs).

2. To consider why Mexico 2000 is receiving world acclaim for its creative and innovative planning in art and architecture (noting specific humanistic concerns combined with bold technological adaptations).

Materials Checklist

Illustrations for Lesson 5: A-H

1. Pictures of the Mexico 2000 Project (pp. 62-64)
2. Film: *Siqueiros--El Maestro--March of Humanity in Latin America*

Activities

Introduction. Begin the lesson by asking the class to consider the following quote written on the board: "We must prepare and plan today in order to meet and cope with the future" (Sources: Toffler, *Learning for Tomorrow, The Role of the Future in Education*; Toffler,

Future Shock).

Q: How are you preparing and planning for the future?

How is the local community planning for the future? (City planning commission, zoning ordinances).

Are there any national efforts at planning for the future? (Note the planning efforts of Lewis Mumford for the U.S. cities, the Sierra Club for environmental protection, and staged construction of new towns--Irvine Ranchtown in California, Flower Mound near Dallas, Woodlands near Houston, and the city of Reston, Virginia. See source list.)

Q. Do you know of any planning efforts in other parts of the world? (Note the planned city of Brasilia by Oscar Niemeyer in Brazil, the inner city and suburban planned environments of Le Corbusier for Paris, and the inner city of Tlaltelolco and the planned Satellite City by Mario Pani for Mexico City. See source list.)

Development. Next show illustrations and photographs of the Mexico 2000 Project (Sources: *Brochures on Complex Mexico 2000*; Meyer). Ask if anyone recognizes any specific evidence of planning. Explain that the two structures, Hotel de México and the Polyformo Siqueiros and surrounding gardens, are actually the core of a whole urban redevelopment plan for Mexico City. According to the financial backer of the project, Manuel Suárez, these two original structures are dedicated to the enjoyment of the arts in multiple forms as well as providing unique, future-oriented tourist and convention facilities. Suárez sought to combine the "creative genius" of David Alfaro Siqueiros (his last great artistic mural project) with innovative, futuristic architecture by Guillermo Rossell de la Lama. (Illustrations A and B)

Proceed to an analysis of the plans for the project using simplified blueprints (Source: *Brochures on Complex Mexico 2000*). Point out that the central core of the project will be built upon only 25 percent of the property (27 acres), leaving 75 percent green and open. This core will be surrounded by futuristically designed residential, cultural, civic, and commercial constructions that will also emphasize efficient, aesthetically-pleasing land use. Note that the planners state that this project is the focus of a monumental effort at decentralizing the Mexican capital. It will be served by freeways and mass transit (subways and surface vehicles). It seeks to offer a planned solution to the present and future problems associated with the worldwide challenge of providing adequate services and a humane living/working environment within a rapidly urbanizing society. Through a brief directed discussion, point out how closely these plans reflect the latest ideas in urban redesign (Sources: Jencks; Mumford, *City Development: Studies in Disintegration and Renewal*; Mumford, *The Urban Prospect*). (Illustration C)

Continue showing pictures of the Hotel de México (Source: *Brochures on Complex Mexico 2000*). Note that the hotel is famed internationally not only for its size but also for its efficient beauty. It is 730 feet high, making it the tallest reinforced concrete structure in the world planned to be earthquake resistant. There are 51 floors with 1,512 guest rooms and large convention areas. There is a heliport, revolving restaurant, three cafeterias, 22 private dining rooms, a banquet room for 4,500, and underground parking for 3,000 cars. The hotel won first prize in the XIII International Hotel Congress held in Munich in 1967 and incorporates a very original hexagonal design as the basic organic module. Point out the current worldwide trend in architectural planning toward combining efficient elements of science, engineering, and design technology with the humanizing elements of art and aesthetic beauty (Source: Davis). (Illustration D)

Next consider some of the specific design innovations found in the Hotel:

- An underground network of driveways and moving sidewalks, statuary, and fountains surrounded by natural foliage
- A rooftop heliport lobby with international customs and immigration facilities to speed arrival and departure of foreign visitors
- Computerized hotel registration
- Baggage handling directly to guest rooms, thereby streamlining guest reception lobbies
- Pneumatic tube communications
- 15,000 square feet of murals
- Closed circuit television and radio offering interesting cultural programs
- A special new construction system called tridilosa which gives great strength and yet lightness to a structure.

Show an illustration of the tridilosa (Source: *Brochures on Complex Mexico 2000*). It is essentially concrete poured over two meshes of steel-reinforcing bars held apart by a pyramidal structure forming a truss in all directions. This forms the floor and ceiling for each level as well as accommodating all plumbing, acoustics, and air conditioning ducts. (Illustration E)

Consider specific innovations found in the Polyformo Siqueiros, the most distinctive and creative building in the project. It is often described as a giant easel for a series of artistic masterpieces in the shape of an octagon (eight faces) inside and dodecagon (twelve faces) outside. It gives the illusion of an elipse diamond set in aluminum-covered steel. Each exterior face is covered with a mural symbolically depicting a different concept--destiny, the world marches forward, ecology, the leafless tree and the tree reborn, dance, the atom, the triumph of peace over destruction, etc. Inside are four floors of art galleries, theatres for dance and drama, conference rooms, and most importantly the great Forum Universal with its dome entirely covered by Siqueiros' monumental sculptural relief "March of Humanity"--the largest mural ever painted, over 92,000

square feet. Show the film *Siqueiros--El Maestro*. Point out his philosophy and intent for the work: "It is my most important opportunity as an artist . . . to depict man's march to a better life" (Sources: *Siqueiros--El Maestro--March of Humanity in Latin America; Brochures on Complex Mexico 2000*; Meyer).

To complement this monumental artistic achievement, the architect designed a tilting, rotating platform floor that turns during the daily light and sound shows which bring the mural "alive." To heighten the dramatic impact of arrival into this building, the architects have also devised two scenic, all-glass, round tubes (elevators) that whisk visitors at spectacular "shooting-bullet" speed into the huge vaulted forum. (Illustrations F, G, and H)

Conclusion. To check student progress, ask questions based on lesson objectives, tapping analysis and perception skills.

1. Q: From the plans for Mexico 2000 and class discussion, write a brief description of both present and future problems inherent in rapid urbanization. Describe four of the attempted solutions employed at Mexico 2000.

Responses should include reference to the present and future challenge of providing adequate services and a humane living/working environment. Attempted solutions can include efficient use of land providing open, green space; developing a central core for cultural and entertainment purposes surrounded by related constructions; focusing on decentralizing the existing city; providing abundant access to mass transit--freeways, subways, etc.

2. Q: Based on our detailed consideration of the innovative artistic and architectural features, write a brief explanation of why you think Mexico 2000 is receiving world acclaim. Cite specific examples of humanistic concerns that were combined with technological adaptations.

Responses should include art or architectural aspects of the Hotel or Polyforum--rooftop heliport lobby with immigration facilities; the rotating, tilting floor of the Great Forum that combines a sound and light show to bring the Siqueiros "March of Humanity" alive; etc.

Sources

Printed Matter

Brochures on Complex Mexico 2000, Plans, Philosophy, and Functions. (A key source on both the Polyforum and the Hotel de México with detailed plans for the Complex Mexico 2000. The brochures are in English and available by writing: the Polyformo Siqueiros Cultural, Filadelfia e Insurgentes Sur, Colonia Nápoles, México 18, D.F./Telephone 5-36-45-20, AC 905.)

*Davis, Douglas M. *Art and the Future: A History/Prophecy of the Collaboration Between Science, Technology, and Art.* New York: Praeger, 1973. (An interesting description of the current trend to integrate art and science)

Excélsior. México D.F., 1969-74. (Numerous articles have appeared on the complex. Reprints in Spanish are available by writing *Excélsior*, México 1, D.F./ Telephone 5-66-22-00, AC 905.)

Faulkner, Ray, and Ziegfeld, Edwin. *Art Today.* New York: Holt, Rinehart and Winston, 1969. (Photos on Brasilia; Reston, Virginia; and the planned satellite cities of Paris. For the other planned cities mentioned, see local papers: Irvine, Ranchtown, see *Los Angeles Times*, 1960; Flower Mound, see *Dallas Times Herald*, 1973; Woodlands, see *Houston Chronicle*, 1974.)

*Jencks, Charles. *Architecture 2000: Predictions and Methods.* New York: Praeger, 1971. (A useful comparative source on world trends)

*Meyer, Larry L. "Murals by the Maestro," *Westways.* Automobile Club of Southern California, 1971. (A key visual and textual source)

*Mumford, Lewis. *City Development: Studies in Disintegration and Renewal.* Westport, Conn.: Greenwood Press, 1973. *The Urban Prospect.* New York: Harcourt Brace, 1968. (Both are strong sources on urban redesign.)

"Murals by the Maestro (Siqueiros and the Polyforum)," *Mexican World*, (January 1973): 5-7. (Reprint from *Westways*, 1933. Good photos and text.)

*Toffler, Alvin. *Future Shock*. New York: Random House, 1970. *Learning for Tomorrow, The Role of the Future in Education*. New York: Random House, 1974. (Background)

Film

**Siqueiros - El Maestro - March of Humanity in Latin America*. Wilmette, Illinois: Encyclopaedia Britannica Films, 1969. 14 minutes, black and white. (An outstanding experiential/visual dimension that is a key source on the mural work in the Polyformo)

Lesson 6
RECENT MODERN MEXICAN ARCHITECTURE

Key Idea Recent modern Mexican architecture (1946-75) is characterized by the dominant trend of the Mexican international style as well as by the continuing interest in indigenous, nationally-oriented styles. Both styles reflect rich traditions of design and construction innovation and refinement in decorative detail.

Student Objectives

1. To identify and describe the two trends that characterize recent modern Mexican architecture (1946-75).

2. To recognize the rich traditions of design and construction innovation and refinement in decorative detail through observation and project participation.

Materials Checklist

1. Dittos: Supplement E (distributed in Lesson 1)
2. Pictures of the works of O'Gorman, Candela, Ramírez Vázquez, Barragán, Goeritz, Pani, García, de la Mora, Legarreta, Yáñez (pp. 70-71)
3. Pictures of the El Castillo Pyramid, the Spanish Watchtower, the colonial church built atop a pyramid at Cholula, the Hotel Princess (p. 72)
4. Slides of wall decorations, sheltered arcades, and mosaic wall decorations (pp. 72-73)
5. Magazines--*Américas*, *Artes de México*; colored construction paper; glue

Activities

Introduction. Begin with the questions:

Q: What is the most outstanding example of modern architecture in your community?

What are the special innovations and refinements that make it distinctive?

By what style is it characterized? International Modern? Regional Modern?

Development. Apply these same questions to Mexican architecture.

Q: What are the special innovations and refinements that make it distinctive?

Explain the two simultaneous styles that coexist in Mexico today: (a) the Mexicanized, international style with its bold new experiments that currently dominates the architectural scene and (b) the continuing interest in the indigenous, nationally-oriented styles. (Sources: Beacnam; Mumford; Supplement E)

Write the words "Architecture Continuum" on the board. Using Supplement E, compare recent works of architect Juan O'Gorman to those of architect Félix Candela. O'Gorman's designs since the 1950's have shown continuing concern for an indigenous, organic, nationally-oriented style as seen in his own home in Pedregal Gardens, an exclusive Mexico City suburb built on a lava bed. At the other end of the spectrum are the highly popular, futuristic constructions of Félix Candela, who immigrated to Mexico from Spain in 1939 and has since become known as the leading innovator in recent architectural trends. His internationally acclaimed ideas include free-edged, umbrella-shell constructions (hyperbolic paraboloids 1.5 inches thick) that offer a modern solution to the need for economical habitable spaces. Note the dramatic yet practical applications in the Chapel at Lomas de Cuernavaca and

the Las Manantiales Restaurant at Xochimilco. (Source: Smith, p. 15 "O'Gorman" and p. 93, "Candela")

Q: Which of these two styles appeal to you? Explain why you made your choice.

Show pictures of the works of O'Gorman and Candela throughout this directed discussion.

Note other recent architectural achievements:

- .. The new museum buildings in Chapultepec Park designed by Pedro Ramírez Vázquez, combining elements from both the indigenous styles and the experimental international styles
- .. The sophisticated serene organic designs of Luis Barragán
- .. The crisp puristic sculptured designs of Mathias Goeritz
- .. The giant functional constructions of Mario Pani (National University, Tlaltelolco Inner City, etc.)
- .. The purist styles of Enrique de la Mora, Juan Legarreta, Enrique Yáñez, José Villagrán García (leader of "functional" architecture using simple design and material, e.g., Toltec Cement) (Sources: Castedo, p. 268; Smith, pp. 9-219.)

Show photographs for each of these architects. Ask the students to identify the style of each example and particularly to note the intermixing of the international style with indigenous elements; e.g., the new Museum of Anthropology by Pedro Ramírez Vázquez.

Next consider examples of the rich traditions of (a) innovation in design and construction and (b) refinement in decorative detail. Show the following photos:

.. El Castillo Pyramid at Chichén Itzá (Source: Reed)

.. The Spanish Watchtower at Los Remedios (Source: Johnson)

.. Colonial church built atop a former pyramid at Cholula (Source: Toussaint)

.. The new Hotel Princess in Acapulco modeled after the Mayan design of the El Castillo Pyramid (Source: *Princess Hotels International*).

Q: The "stairstep method" of construction and design is common to all of these structures. What does this tell you about the timelessness of useful architectural concepts and their applicability?

Why has this concept endured so well?

Note that originally the method was employed in structures of religious significance and gave a monumental, elevated quality to them. It also provided a sturdy foundation that could withstand land shifts in this earthquake-prone region. The Spanish Colonialists recognized the practical as well as aesthetic value of this method; for example, numerous colonial churches were constructed on the sturdy and elevated foundations of former pyramids. These same values are recognized today and have been refined and adapted to modern construction methods and materials, while preserving the original stairstep concept. For instance, the new Acapulco Hotel Princess, now considered a monument in modern architectual innovation, is a clear expression of the stairstep tradition.

Q: Does Mexican architecture today embody other ancient concepts and decorative traditions that have been refined through the centuries?

Show slides of the continuing tradition of wall decoration and sheltered arcades. Begin with the National University's modular arcades and mosaic wall decorations of the main library and medical school ("Modern Architecture: The National University"). Then proceed, in reverse chronology for variety, to the colonial,

Romanesque-style arcades of the Cortés Palace in Cuernavaca with its frescoed wall murals ("Cortés Palace"). Ultimately examine the richly varied pre-Columbian arcades and carved stone relief wall decorations at Uxmal, Sayil, Mitla, Monte Albán, and Tajín ("Art of Ancient America, 1700 B.C.-1000 A.D.").

Reinforce with a bulletin board project. Using *Américas* magazines and *Artes de México*, have the students find other illustrations of refinements in decoration and innovations in construction and design. They are to mount the pictures on colored construction paper and label them according to cultural period (modern, colonial, or pre-Columbian). The students will place the illustrations on the bulletin board under appropriate period headings and discuss them in class. Encourage the students to seek other sources (newspapers, drawings, photos, etc.) and to add to the display throughout this unit. As an ongoing activity you may periodically refer to any new addition.

Conclusion. Summarize using comprehensive and descriptive questions based on the lesson objectives to check student progress.

1. Q: Identify and describe the two trends that characterize recent modern Mexican architecture.

Directed discussion should include specific examples of each trend. For example, Juan O'Gorman's home exemplifies the indigenous, nationally-oriented trend, while the Xochimilco Restaurant of Félix Candela illustrates the experimental international style.

2. Show two slides from the periods covered in the lesson; use new examples from the same series. Students are to pick out decorative refinements and innovative design and construction ideas. Student progress will be ascertained by the variety and perception of their responses which should include comments about techniques, materials, and designs involved.

Sources

Printed Matter

Américas. Pan American Union Publication. Washington, D.C. (Source for photos/illustrations for bulletin board project)

Artes de México. México D.F. (Bulletin board source)

*Beacham, Hans. *The Architecture of Mexico, Yesterday and Today*. New York: Architectural Book Publishing Company, 1969. (A key explanatory source with clear photos)

Bernal, Ignacio. *Three Thousand Years of Art and Life in Mexico*. New York: Harry N. Abrams, 1968. (An important source on the architecture and culture reflected in the new Museum of Anthropology in México D.F.)

Besset, Maurice. *New French Architecture*. New York: Praeger, 1967. (A clear background on innovations and trends)

*Castedo, Leopoldo. *A History of Latin American Art and Architecture, from Pre-Columbian Times to the Present*. New York: Praeger, 1969. (An excellent overview)

Cetto, Max L. *Modern Architecture in Mexico*. New York: Praeger, 1961. (An interesting assessment of Mexico's achievements)

Damaz, Paul F. *Art in Latin American Architecture*. New York: Reinhold Publishing Corporation, 1963. (A helpful source)

Fernández, Justino. *Mexican Art*. London: Spring Books, 1965. (Excellent source on decorative aspects, e.g., murals, etc.)

Gropius, Walter. *The New Architecture and the Bauhaus*. Cambridge, Mass.: MIT Press, 1965. (A non-Mexican view of the international school of architecture)

Jencks, Charles. *Modern Movements in Architecture*. Garden City, N.Y.: Anchor Press, 1973. (A key source for an overview of Mexico's place in world architecture)

*Johnson, William Weber. *Mexico*. Life World Library. New York: Time, Inc., 1966. (A useful photographic resource)

Kilham, Walter Harrington. *Mexican Architecture of the Vice-Regal Period*. New York: AMS Press, 1971. (A useful source on colonial constructions and architecture)

Kubler, George. *The Art and Architecture of Ancient America*. New York: Penguin, 1961. (Good on pre-Columbian period)

Legorreta, R., et al. "Hotel Camino Real in México D.F. . . . Illustrated Architectural Plans," *L'Architecture d'Aujourd'hui* 144 (June 1969): 31-32. (Excellent visuals)

*Mumford, Lewis. *Roots of Contemporary American Architecture: A Series of Thirty Seven Essays Dating from the Mid-Nineteenth Century to the Present*. New York: Grove Press, 1969. (Mumford includes his own and other authoritative views on the multiple origins of contemporary architecture which have great relevance to Mexico as well as to the United States since they both are heavily influenced by the "international" style. Mumford notes that this style varies widely in expression from nation to nation but is essentially the attempt to reach the pure elements of design and form--the international refers to the universality of these underlying elements in all construction. The different appearances from nation to nation are the result of variations in culture, geography, history, economy, etc.

He also includes the views of the famed U.S. architect Philip Johnson on international style. Johnson points out the great European and American leaders in developing this style including Walter Gropius and Mies Van der Rohe in Germany; Oud in Holland; Le Corbusier in France; Louis Sullivan and Frank Lloyd Wright in Chicago. Oscar Niemeyer in Brazil and Félix Candela of Mexico likewise are

considered leading innovators in the style. Frank Lloyd Wright's post-Sullivan period might be better classed as organic (indigenous) in character rather than international in the purist sense. Wright turned more and more to nature for rejuvenating strength and vitality (like Juan O'Gorman in Mexico who went from sharp, purist, crackerbox styles of Le Corbusier in his early career in the 1920's and '30's to the indigenous organic style in the 1950's, '60's, and '70's).

The international style is usually characterized by spandrels of steel at floor levels and screens of glass. However, the style includes wide ranges of innovation based on the search for the pure elements, the strict modular forms of Le Corbusier in France and the free-edge, parabolic roof shells of Candela in Mexico.)

O'Gorman, Juan. "O'Gorman's Cave House Disappears," *Progressive Architecture* 51 (March 1970): 40-41. (Interesting follow-up)

O'Gorman, Juan. "Retreat into Fantasy: Survey of Thirty Years of Mexican Architecture," *Architectural Design* 40 (Fall 1970): 64-68. (A valuable commentary on contemporary Mexican architectural construction/design experiments)

**Princess Hotels International, Acapulco, Brochure.* Princess Hotels, Inc. (This brochure is available in most travel agencies or by calling toll free 1-800-327-1313.)

Quirarte, Jacinto. *Diferencias arquitectónicas en dos ciudades Mayas: Uxmal y Chichén Itzá.* No. 89 Offprint Series. Austin: Institute of Latin American Studies, University of Texas, 1970. (Decorative detail)

*Reed, Alma. *The Ancient Past of Mexico.* New York: Crown Publishers, 1966. (A vital source for clear, detailed photos)

Robertson, Donald. *Pre-Columbian Architecture.* New York: G. Braziller, 1963. (A strong source with photos)

Sanford, Trent Elwood. *The Story of Architecture in Mexico*. New York: W. W. Norton, 1947. (Excellent source for the early modern period, i.e., Villagrán's "functionalism")

*Smith, Clive Bamford. *Builders in the Sun, Five Mexican Architects*. New York: Architectural Book Publishing Company, 1967. (A key source with excellent photos)

Stierlin, Henri. *Living Architecture: Ancient Mexican*. New York: Grosset and Dunlap, 1968. (Supplemental, interesting)

*Toussaint, Manuel. *Colonial Art in Mexico*. Austin: University of Texas Press, 1967. (A key source for the colonial period in architecture; top quality text and photos)

Slides

*Slides. American Color Slide Library Company, 305 East 45th Street, New York, New York.

CS544 Modern Architecture: The National University
CS1207 Cortés Palace

*Slides. Educational Audic Visual, Inc., Pleasantville, New York.

2SS-929 Art of Ancient America, 1700 B.C.-1000 A.D.

Lesson 7
INFLUENCE OF FRENCH STYLES
ON MEXICAN CULTURE

Key Idea Mexican culture has been indelibly influenced by characteristic French styles in architecture, design, and engineering in the nineteenth and twentieth centuries.

Student Objectives

1. To describe, at least four specific examples of the French influence on Mexican architecture, design, and engineering based on photos and discussions.

2. To increase perceptual awareness of Mexico's cultural pluralism, by comparing the major cultural influences on its architecture, based on previous lessons.

Materials Checklist

1. Pictures of the Paseo de la Reforma and the Champs-Elysées (p. 80)
2. Pictures of French-style buildings in Mexico (p. 80)
3. Pictures of the National University (p. 81)
4. Pictures of Mexico City's Metro (p. 81)

Activities

Introduction. Begin the lesson with the questions:

Q: Does architecture reflect cultural influence?

If so, why?

Can you cite any examples?

Are there any examples of French-inspired architecture locally? Nationally?

Note the design of Washington, D.C., by the French city planner L'Enfant, with its broad tree-lined boulevards, traffic circles, and numerous historical monuments (Source: Andrews).

Development. Show photographs of the famed Paseo de la Reforma in Mexico City (Source: Cohen, pp. 86-92). Ask if anyone recognizes any French characteristics similar to those seen in Washington. Explain the history of the Paseo de la Reforma, i.e., how Empress Carlotta commissioned its construction during the early 1860's. Then compare the Reforma with its Parisian predecessor the Champs-Elysées. Show photographs and note similar aspects, e.g., tree-and flower-lined sidewalks, esplanades, and traffic circles studded with statuary and historic monuments. Point out that these traffic circles (or glorietas as they are known in Mexico) not only are beautiful but also slow traffic). (Sources: Pevsner, Janson.)

Next trace the continuing French influence in Mexico. Discuss the days of Porfirio Díaz, especially the period 1880-1910, in which the French mansard roof became the preferred style of the wealthy for their palatial homes, townhouses, and offices. This influence was evident principally in the Mexican capital although examples are evident in Guadalajara, Monterrey, etc. Show photographs of the sophisticated townhouses built in the Niza District of Mexico City. Note the use of elaborate cornices, balustrades, ornamental statuary, formal French gardens, Louis XV furnishings, often combined with the flowery ornamental iron balconies inspired by French Art Nouveau decorators. (Sources: Beacham; optional film *French Louis XV Style* showing the French antecedents of these designs; Cohen, pp. 90, 96-97, 102)

Ask the students if they can name any famous modern French architects. Describe particularly the work of Le Corbusier who advocates a modular style of architecture--constructions with simple, regulated patterns of support and decoration often referred to as "international style" architecture (Source: Besset). Then show photographs of the National University of Mexico, built in the early 1950's, using the fundamental modular "international style" of Le Corbusier heavily intermixed with pre-Columbian styles. Point out the fact that Le Corbusier's simple, pure designs in steel, glass, and concrete have had a dominant influence in recent Mexican architecture (1946-75). (Source: Smith)

Ask the students if anyone has ever been on a subway. If so, have them describe the cars, the stations, etc. They may have seen movies of the IRT/BMT Lines in Manhattan or the MTA in Boston. Then show photographs of the new Mexico City subway, the Metro, which was constructed in the late 1960's and early 1970's with the aid of French engineers and designers. These photographs should dramatically reveal the sophistication and beauty of this subway system with its marble and onyx stations, well-lighted art displays, efficient and comfortable cars. (Sources: "Mexican Metro," p. 84; "Mexican Metro: Builder B. Quintana," p. 71) Then compare the subway with its French predecessor, the Paris Metro, noting particularly the sophisticated and well-lighted art displays at the Louvre Station (Source: Besset).

Conclusion. Summarize by asking comprehensive questions based on the lesson objectives to verify student progress.

1. Q: Describe the four examples of French style in the architecture, design, and engineering found in Mexico: the Paseo de la Reforma, the architecture of the Niza District during the days of Porfirio Díaz, the National University campus, and the new Mexico City Metro.

2. Q: Mexico's pluralistic culture includes other cultural influences besides the French. What are some of them?

Responses should include the pre-Columbian cultures, the Spanish, Moorish, the Anglo-North American influences. Conclude with a review discussion that compares characteristic influences of each of these cultures on Mexico's architecture, e.g., Mayan banked walls, Spanish arches, Moorish tile decoration, United States skyscraper designs.

Sources

Printed Matter

*Andrews, Wayne. *Architecture in America, A Photographic History from Colonial Periods to the Present.* New York: Atheneum Publishers, 1960. (A key background source showing the French influence on American architecture with clear photographs)

*Beacham, Hans. *The Architecture of Mexico Yesterday and Today.* New York: Architectural Book Publishing Company, 1969. (A good source on characteristic styles in architecture, design, and engineering)

*Besset, Maurice. *New French Architecture.* New York: Praeger, 1967. (A thorough text and fine visualization of contemporary directions of French design)

*Cohen, J. M. *Mexico City.* London: Spring Books, 1965. (An excellent visual source on Mexico City, particularly for views of the Paseo de la Reforma and the French-style constructions of nineteenth century Mexico City)

Damaz, Paul F. *Art in Latin American Architecture.* New York: Reinhold Publishing Company, 1963. (A well-organized view of architectural development throughout Latin America; good comparative commentary and bibliography)

Excélsior. México D.F., 1968-74. (Metro)

Faulkner, Ray, and Ziegfeld, Edwin. *Art Today*. New York: Holt and Company, 1969. (An excellent source that is particularly strong in comparative architecture)

*Janson, H. W. *History of Art*. New York: Harry N. Abrams, Inc., 1967. (A classic reference for identifying styles in art and architecture)

Jencks, Charles. *Modern Movements in Architecture*. Garden City, New York: Anchor Press, 1973. (A valuable orientation source on worldwide architectural development)

Le Monde. Paris, 1969-74. (Mexican Metro)

*"Mexican Metro," *Industrial Design* 16 (September 1969): 84-85. (Essential)

*"Mexican Metro: Builder B. Quintana," *Architectural Forum* 131 (October 1969): 71-72. (Essential source on the Metro)

New York Times. New York, 1969-74. (Mexican Metro)

Parkes, Henry Bamford. *A History of Mexico*. Boston: Houghton Mifflin Company, 1960. (An excellent background historical source on Mexico)

*Pevsner, Nikolaus. *Pioneers of Modern Design*. Baltimore: Penguin Books, 1965. (A classic source on the evolution of modern design, especially fine on decorative history, e.g., French styles in design)

*Smith, Clive Bamford. *Builders in the Sun, Five Mexican Architects*. New York: Architectural Book Publishing Company, 1967. (A key source on Mexican styles)

Film

**French Louis XV Style.* Pleasantville, New York: Audio Lingual Digest, 1971. 8 minutes, color. (Optional. Good for French antecedents in furnishings and decorations)

Slides

Slides. American Color Slide Library Company, 305 East 45th Street, New York, New York.

CS354 Contemporary American Architecture (Optional; good visuals)

Lesson 8
MEXICAN INFLUENCE ON CONTEMPORARY ART AND ARCHITECTURE OF THE UNITED STATES

Key Idea Achievements in Mexico have had a wide influence on the contemporary art and architecture of the United States, in the Southwest as well as in the Northeast, among Mexican Americans as well as Anglo Americans.

Student Objectives

1. To discover the wide influence of Mexican achievements on the contemporary approach to art and architecture in the U.S., thereby gaining a "new" view of Mexican, Mexican American, and Anglo American cultures.

2. To reveal the cultural flow and exchange between the two nations by observing samples of art and architecture in the United States Southwest and Northeast and among both Mexican Americans and Anglo Americans.

Materials Checklist

1. Illustrations of U.S. art and architecture which show Mexican influence (pp. 86, 88-89)
2. Pictures of works by Mexican artists in the U.S. (p. 87)
3. Pictures of works by contemporary Mexican American artists (p. 88)
4. Dittos: Supplement L
5. Slides of Frank Lloyd Wright's work (p. 89)
6. Record: *Frank Lloyd Wright Speaking*
7. Tape: Juan O'Gorman (p. 90)

Prefatory Information This lesson is designed to be presented in two to three class periods. Due to its comprehensiveness, it is last in lesson sequence.

Activities

Introduction. Begin the lesson with the questions:

Q: Can you name or describe any buildings in the community that clearly reflect Mexican architectural influence? (Responses can include public buildings, religious edifices, apartment complexes, homes, etc.)

Can you describe any examples of Mexican influence on art locally? (Responses can include murals, furnishings, decorations, easel painting, design, etc.)

Have each student write a brief list, and let the class compare results in a directed discussion.

Q: Do your lists support the hypothesis that Mexican achievements have widely influenced art and architecture in the United States as a result of the cultural flow and exchange between the two nations?

Development. To determine the validity of the hypothesis, let the students examine selected examples of art and architecture (overhead projections, slides, recordings) found in the U.S. They are to:

(1) Test for clear evidence of a flow of artistic ideas and exchange of techniques between the two cultures

(2) Search for proof (or lack of it) that Mexican achievements have had a wide influence, geographically and ethnically, on U.S. art and architecture

Follow each example with appropriate questions to discover the depth and breadth of Mexican influence.

Next consider pictures of works by Mexican artists in the U.S.:

.. Juan O'Gorman's mosaic mural on the facade of the Hall for the Performing Arts in San Antonio's Hemisfair Plaza (Source: Ramsdell)

.. Rufino Tamayo's painted mural "America" in Houston's Bank of the Southwest (Sources: Paz; *Houston, An Architectural Guide*)

.. José Clemente Orozco's painted murals at Dartmouth College in New Hampshire and Pomona College in California (Sources: Faulkner; Reed, *The Mexican Muralists*)

.. Diego Rivera's frescoed (paint mixed with plaster) murals at the Detroit Art Institute (Source: Canaday)

Q: What do these examples imply about the flow of artistic ideas? (Responses should note the interest in muralism in the U.S. flowing from the Mexican Muralist Movement of the 1920's and 1930's.)

Point out that this interest was a logical manifestation of the immigration flow to the U.S. from Mexico following the political and economic upheavals of the social revolution of 1910. (Source: Quirarte, *Mexican American Artists*)

Q: Do these examples indicate an exchange of artistic techniques between the two cultures? (Responses should note U.S. samples of Mexican frescos and painting techniques conveying messages of social consciousness.) (Sources: Charlot; Plenn)

Explain that the cultural exchange has flowed from the U.S. to Mexico as well, e.g., many Mexican muralists chose themes of U.S. technology and Wall Street economic interests for works in Mexico. Refer to the fact that "although murals continue to be painted in Mexico and the U.S., muralism no longer exists as a vital

force" (Quirarte, *Mexican American Artists*, p. 33). Nevertheless, ideas and techniques derived from the muralist era continue to enrich both cultures.

Proceed to illustrations of selected works by contemporary Mexican American artists in the U.S. Southwest and Northeast, searching for evidence or lack of it of specific Mexican influence. To assure balance in viewing Mexican American artists, hand out copies of Supplement L, and note the wide range of these artists in terms of training, Mexican influence, and geographical distribution in the U.S. Using this list, choose at least five visual samples to project for discussion (Source: Quirarte, *Mexican American Artists*). Here are some examples:

.. Chelo González Amezcua--self-taught, ink/paper technique. She combines her local environmental influences in Del Rio, Texas, with a basis of Pre-Columbian filigree designs.

.. Ralph Ortiz--doctoral candidate at Columbia University in fine art. An international reputation for his unique "Destructive Art," combining pre-Columbian ideas of the creative-destructive cycles of life with an internationally-oriented, avant-garde approach. Based in New York City.

.. Melesio Casas--highly trained art teacher. Active in Chicano art movement, "Con Safo" or C/S Group. Seeks identity through visual means that combine ideas of the pre-Columbian native populations, the Spanish colonial peoples, the blending of these elements with the Anglo/International trends. Based in San Antonio, Texas.

Continue with illustrations of architecture in the U.S. reflecting similar Mexican influences:

.. Santa Barbara, California's Spanish colonial courthouse (Source: Sanford, p. 243)

.. San Francisco's Transamerica Pyramid combining pre-Columbian design with Mexican International earthquake-resistant innovations. Its Mexico City precursor, the Tlaltelolco Pyramid Offices. (Sources: Gebhard, *A Guide to Architecture in San Francisco and Northern California*, p. 63; Beacham, p. 31)

.. The Chrysler Building in Manhattan with its "art-deco" Mayan-inspired decorative motif (Source: Andrews)

.. The avant-garde cultural-living environments of Paolo Soleri in the Arizona desert inspired by pre-Columbian organic architecture (Source: Soleri)

.. Many constructions of Frank Lloyd Wright in the U.S., e.g., Taliesin East in Wisconsin, Taliesin West in Arizona, Fallingwater House in Pennsylvania, the Barnsdall House in California, all reflecting close ties to Mayan organic architecture in Mexico (Source: Wright)

This is a rapid view of the breadth of Mexican influence on U.S. architecture.

Next focus on the depth of this influence by showing slides of Frank Lloyd Wright's detailed understanding of pre-Columbian construction design and decoration. Show the slides "Innovations in American Architecture of Frank Lloyd Wright" and "Architectural Drawings by Frank Lloyd Wright, Houses, Part II." Specifically, examine the Barnsdall House in Los Angeles to find evidence of pre-Columbian ideas and techniques. Reveal corresponding features between this house and the classical Mayan building Las Monjas at Uxmal, Mexico:

.. The hollyhock motif comparable to the serpent motif

.. Similar use of banked upper story walls

.. Organic materials

.. Similar use of cornices and friezes

.. A pyramid stairstep base and modular-columned supports in both structures. (Source: Reed, *Ancient Past of Mexico*, p. 290)

Q: Is this house clear evidence of Mexican influence on this major U.S. architect?

Reinforce the students' responses by playing the record of Wright describing the creative influences guiding his work and much of 20th century construction in the U.S. Note that Wright visited many pre-Columbian sites early in his career, and they became overriding influences as his work progressed.

Follow with a prerecorded tape quoting Mexican organic architect Juan O'Gorman, regarding Mr. Wright and the return flow of artistic ideas from the U.S. to Mexico.

> I realized long ago that it was unfortunate that Le Corbusier (with his steel and glass modular, purist, international style) and not Frank Lloyd Wright caught our attention. Wright would have (and has in several instances) helped us stay closer to our true American tradition. He was the supreme architect of this century. He conceived the truly organic architecture of our time. Many of his buildings, definitely influenced by ancient, pre-Hispanic Mexico, are the best examples of an American architecture. His house, Taliesin in Spring Green, Wisconsin, is the greatest modern house built in this century, and is one of the important works of <u>all</u> times. It has a recognizable Mexican character. It revives the Meso-American tradition. It was Wright, a frequent visitor to our archaeological sites, who understood organic architecture as related to human beings in their geographical and historical context. I find it deplorable that the pre-Columbian influence (as revived in Wright's work) is not more visible in the architecture of modern Mexico. (Source: Smith, *Builders in the Sun*, p. 18)

Through directed discussion, consider O'Gorman's statements in terms of their implications about the depth and breadth of cultural flow and exchange between the U.S. and Mexico.

Conclusion. Summarize by asking the students to synthesize their findings of evidence (or lack of evidence) in determining the validity of the hypothesis proposed in the introduction.

1. Q: Based on your investigations describe the Mexican influences on contemporary U.S. art and architecture in terms of breadth and depth. Cite at least five examples, with specific reference to the ideas and techniques that reveal Mexican influences. How has this evidence afforded you a "new" view of Mexican, Mexican American, as well as Anglo American cultures?

2. Q: Based on your observations, identify and describe at least four illustrations of cultural flow and exchange between Mexico and the United States. Your response should include references to specific examples of art and/or architecture in the U.S. Southwest and Northeast and among Mexican Americans and Anglo Am ricans.

Through a concluding directed discussion, consider the open-ended thought question: do present and past cultural exchanges indicate a future with more or less flow of artistic ideas and techniques between the two nations? The students should state why they consider their positions defensible. Expand the discussion to include cultural exchange and flow between other nations, the U.S., and Mexico. Examples: Canada-U.S.; Guatemala-Mexico; etc.

Q: Do you agree with the idea expressed in the first lesson of this unit: art and architecture reflect the diverse cultural blends of a nation?

Do you think they will continue to be accurate ways of measuring cultural flow and exchange?

Sources

Printed Matter

*Andrews, Wayne. *Architecture in America, a Photographic History from Colonial Period to the Present.* New York: Atheneum Publishers, 1960. (An excellent photo source presenting a sweeping view of architectural constructions across the U.S. reflecting numerous styles and influences, e.g., the art-deco, Mayan-inspired movement expressed in Manhattan's Chrysler Tower, etc.)

*Beacham, Hans. *The Architecture of Mexico.* New York: Architectural Publishers, 1969. (A good comparative source on modern pyramids)

*Canaday, John. *Mainstreams of Modern Art.* New York: Holt, Rinehart and Winston, 1964. (A key source on Mexican artists in the United States, high quality text and photos, e.g., Rivera's frescoes at the Detroit Institute of the Arts, etc.)

*Charlot, Jean. *The Mexican Mural Renaissance, 1920-1925.* New Haven: Yale University, 1963. (Key source)

Coke, Van Deren. *Taos and Santa Fe, the Artist's Environment 1882-1942.* Albuquerque: University of New Mexico Press, 1963. (Useful guide to styles in northern New Mexico)

Dickey, Roland F. *New Mexican Village Folk Art.* Albuquerque: University of New Mexico Press, 1970. (A well-illustrated volume, useful in comparing basic design elements and styles with Mexican popular art counterparts)

*Faulkner, Ray, and Ziegfeld, Edwin. *Art Today.* New York: Holt, Rinehart and Winston, 1969. (Photos of key Mexican works in the U.S.)

Ferdon, Edwin N. *A Trial Survey of Mexican-Southwestern Architectural Parallels.* Santa Fe: School of American Research, Museum of New Mexico, 1955. (An interesting attempt at paralleling the similar and different aspects of development in both regions)

*Gebhard, David, et al. *A Guide to Architecture in San Francisco and Northern California.* Santa Barbara, Peregrine Smith, Inc., 1973. (An excellent guide to styles and influences, with photographs and explanations of architectural innovations; for example the Transamerica Pyramid in San Francisco, p. 63, is fully detailed)

_____. *A Guide to Architecture in Southern California.* Los Angeles: L.A. County Museum of Art, 1965. (Photos and text reveal numerous architectural samples reflecting Mexican influence)

Glubok, Shirley. *The Art of the Southwest Indians.* New York: Macmillan, 1971. (Good on the styles of indigenous peoples in Arizona and New Mexico, well-illustrated, reflecting creative traditions comparable to the indigenous peoples of Mexico)

**Houston, An Architectural Guide.* Houston: Houston Chapter of American Institute of Architects, 1972. (Clearly illustrated)

Historic San Antonio, 1700-1900. San Antonio: San Antonio Chapter of the American Institute of Architects, 1963. (Lucid architectural examples of Mexican-influenced constructions)

Hitchock, Henry Russell. *The Rise of an American Architecture.* New York: Praeger and Metropolitan Museum of Art of New York, 1970. (Well-documented; photos of major constructions in the U.S.)

Jutson, Mary Carolyn Hollers. *Alfred Giles: An English Architect in Texas and Mexico.* San Antonio: Trinity University Press, 1972. (A fascinating account of the architectural development of both regions; well-illustrated)

Mel Casas Paintings, Exhibition Catalogue. Mexican American Cultural Institute of Cultural Exchange, April 1968. San Antonio: Galeria de Arte Mexicano, 1968. (A fine source book detailing the ideas and styles of this dynamic Mexican American painter)

Mérida, Carlos. *Modern Mexican Artists: Critical Notes*. Freeport, N.Y.: Books for Libraries Press, 1968. (A helpful insight into the motivation, philosophy, and style of selected recent Mexican artists whose work is increasingly known in the United States)

Myers, Bernard. *Mexican Painting in Our Time*. New York: Oxford University Press, 1956. (Basic treatment of the muralists; text and some useful photos)

Ortiz, Ralph. "Destruction Theatre Manifesto," *Studio International*, 172, Number 884 (December 1966): 19-24, 51. (Adds deeper understanding of one of the more sophisticated recent Mexican American artists Ralph Ortiz)

*Paz, Octavio. *Tamayo en la pintura*. México D.F.: Universidad Nacional Autónoma, 1959. (Section in English and photos, e.g., mural in Houston's Bank of the Southwest)

*Plenn, Virginia, and Plenn, Jaime. *A Guide to Modern Mexican Murals*. Mexico City: Ediciones Toltecas, 1963. (Good photos of recent murals)

Quirarte, Jacinto. "Art of Mexican America." *The Humble Way*, 9, Number 2 (Quarter 2, 1970): 1-9. (Vital)

*_____. *Mexican American Artists*. Austin: University of Texas Press, 1973. (A key up-to-date source on art trends of Mexican Americans; accurate text and color photos)

*Ramsdell, Charles. *San Antonio, A Historical and Pictorial Guide*. Austin: University of Texas Press, 1968. (A highly useful guide to the major architectural sites in south central Texas reflecting Mexican sources)

*Reed, Alma. *Ancient Past of Mexico*. New York: Crown Publishers, 1966. (A good photo source for noting details of pre-Columbian constructions, particularly those of the Mayans in the Yucatan)

*_____. *The Mexican Muralists*. New York: Crown Publishers, 1960. (A key source for photos of Mexican muralist work in the United States, e.g., Orozco's murals at Dartmouth and Pomona Colleges, pp. 49-51)

*Sanford, Trent Elwood. *The Architecture of the Southwest: Indian, Spanish, American*. Westport, Conn.: Greenwood Press, 1971. (Good on Indian and Spanish mission architecture in the Southwest. It also covers the major architectural milestones during the years 1846 (after the Treaty of Guadalupe Hidalgo) to 1945 (beginning of postwar building boom in the Southwest). Examples: the University of New Mexico adopted officially the Spanish-Pueblo style of architecture in 1905; the craze for neo-Spanish architecture swept the Southwest and much of the U.S. in 1925.)

*Soleri, Paolo. *Arcology: The City in the Image of Man*. Cambridge, Mass.: MIT Press, 1969. (A fascinating look at the avant-garde urban designs proposed by Soleri for humanizing living environments with great stress on cultural and geographical dimensions. His ideas under construction in the Arizona desert tie in closely with Frank Lloyd Wright's concept of organic architecture, the natural forms of Mayan architecture, and the cultural orientation of the Mexico 2000 project. The book has voluminous drawings that can add vitality to this lesson.)

Smith, Bradley. *Mexico, a History in Art*. Garden City, New York: Doubleday, 1968. (Photos)

*Smith, Clive Bamford. *Builders in the Sun, Five Mexican Architects*. New York: Architectural Publishing Company, 1967. (A key source not only on architecture in Mexico, but on its influence beyond that country, e.g., Frank Lloyd Wright's organic architecture largely inspired by the pre-Columbian constructions of Mexico. Note particularly the commentary of Juan O'Gorman.)

Stern, Robert. *New Directions in American Architecture*. New York: G. Braziller, 1969. (Good on the architecture of the Southwest)

Talbot, Jane and Cruz, Gilbert. *A Comprehensive Chicano Bibliography, 1960-72*. Austin: Jenkins Publishing Company, 1973. (Arts section)

The Prairie's Yield: Forces Shaping Dallas' Architecture from 1840-1962. New York: Reinhold Publishing Corporation, 1962. (Photos)

Waterson, Joseph. *Architecture, A Short History*. New York: W.W. Norton, 1968. (A background source for major trends and examples of U.S. architecture)

Williamson, Roxanne Kutler. *Austin, Texas: An American Architectural History*. San Antonio: Trinity University, 1973. (Useful for styles)

*Wright, Frank Lloyd. *A Testament*. New York: Horizon Press, 1957. (A key source on Frank Lloyd Wright's constructions; excellent photos and text, reflecting the organic concepts and forms found in pre-Columbian architecture in Mexico)

Von Eckhardt, Wolf. *Mid Century Architecture in America, Honor Awards of the AIA 1949-61*. Baltimore, Maryland: The Johns Hopkins Press, 1961. (Useful on coverage of outstanding constructions in Arizona)

Records

**Frank Lloyd Wright Speaking*. Number 8R,250. Pleasantville, New York: Educational Audio Visuals. (Excellent audio insight into Wright's architectural ideas)

Slides

*Slides. American Color Slide Library Company, 305 East 45th Street, New York, New York.

CS545 Innovations in American Architecture of Frank Lloyd Wright

EX1003 Architectural Drawings by Frank Lloyd Wright, Houses, Part II

CONCLUSION TO THE UNIT

Suggested Procedures

1. Allow at least two days for concluding the activities.

2. Summarize the key points of this unit based on the specific objectives:

   a. Make a list of appropriate questions based on the objectives.

   b. Have the students also make lists of questions covering key points they have noted.

   c. Use these questions as the basis for a final directed discussion on the unit.

   d. Summation should be closely tied to the rest of the social studies course through reference to the timeline and cause-effect chart (pp. 5-6). Show the artistic and architectural expressions as part of the overall cultural development of Mexico.

   e. Evaluation is left to your discretion; although some formal assessment of student progress is essential, the precise character will vary with the needs and ability levels of the class. An essay-multiple choice exam based on the lessons covered by the class, student participation in each lesson's discussions and activities, the care given to the Creative Project, and observed attitudinal progress are all valid criteria for meaningful evaluation.

3. On the last day display the students' creative projects. Lead a student forum discussion based on the following points.

   a. The three criteria characteristic of Mexican and Southwestern art--diversity of materials, numerous cultural influences, and multiple levels of sophistication.

b. Experiencing the Mexican culture by creating an artistic item characteristic of that culture.

B I B L I O G R A P H Y

Books

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Bloom, Benjamin S., ed. *Taxonomy of Educational Objectives, The Classification of Educational Goals, Handbook I: Cognitive Domain*. New York: McKay, 1956.

Bourne, Edward Gaylord. *Spain in America*. New York: Barnes and Noble, 1962.

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Brandenburg, Frank R. *The Making of Modern Mexico*. New York: Prentice Hall, 1965.

Brubaker, Dale L. *Alternative Directions for the Social Studies*. Scranton, Pa.: International Textbooks, 1967.

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Burns, Richard W. *New Approaches to Behavioral Objectives*. Dubuque, Iowa: William C. Brown Company, 1972.

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Dewey, John. *Art as Experience*. New York: Capricorn Books, 1958.

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Fearing, Kelly; Martin, Clyde; Beard, Evelyn; and Krevitsky, Nik. *Art and the Creative Teacher*. Austin, Tex.: Benson and Company, 1971.

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THE MEXICAN EXPERIENCE

A SOCIAL STUDIES APPROACH TO ART AND ARCHITECTURE

NEAL B. FINER

RESOURCE MATERIAL

114

Dissemination and Assessment
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CONTENTS

SUPPLEMENTS

A. Key Cultural Development Dates in Mexico: A Wall Chart *3*

B. Transparency Master: Timeline Overview of Mexican American Art and Architecture *5*

C. Transparency Masters: Mexico's Developmental Periods in Art and Architecture *7*

1. Mexican Culture: Timeline Overview *7*
2. Modern Period: Art/Architecture *8*
3. Colonial Period: Art/Architecture *9*
4. Pre-Columbian Period: Art/Architecture *10*
5. Popular Arts and Crafts *11*

D. Background Material: Mexican Culture in the Latin American Family of Nations *13*

E. Major Modern Mexican Artists and Architects *17*

F. Highlights of Colonial Art and Architecture of Mexico *23*

G. Pre-Hispanic High Culture Sites: Art and Architecture *25*

H. Major Pre-Hispanic High Cultures of Mexico *27*

I. Major Popular Arts by State/Region *29*

J. Cultural Facilities in Mexico City *31*

K. Creative Project *35*

L. Major Contemporary Mexican American Artists 38

M. Contemporary Mexico 45

Transparency Master: Borders of Mexico (Base Map) 45

Transparency Master: States and Territories of Mexico (Overlay One) 46

Key to Overlay One 47

Transparency Master: Contemporary Population Centers (Overlay Two) 48

N. Sample Pupil Evaluation Form for the Elective Course in Mexican Culture 49

ILLUSTRATIONS

Lesson 1 53

Lesson 2 55

Lesson 4 57

Lesson 5 61

SUPPLEMENTS

This section contains timelines, charts, and handouts to be displayed or duplicated for the students.

SUPPLEMENT A

KEY CULTURAL DEVELOPMENT
DATES IN MEXICO: A WALL CHART

Adapted from *Handbook on Mexico for Elementary and Secondary Education*, by Clark C. Gill and Julia K. Mellenbruch, published by The Dissemination and Assessment Center for Bilingual Education, Austin, Texas, 1971

Significant Years

1519:	Cortés' arrival on the mainland of Mexico
1810:	Father Hidalgo's "Grito de Dolores"
1821:	Mexico's independence from Spain
1836:	Texas' independence from Mexico
1846-47:	Mexico and the U.S. at war
1848:	Treaty of Guadalupe Hidalgo
1853:	Gadsden Purchase
1863-67:	Maximilian, Emperor of Mexico (the French intervention)
1910:	Beginning of the Mexican Revolution
1917:	Adoption of the current constitution
1938:	Expropriation of foreign oil interests by Mexican government
1952:	Inauguration of the Pedregal site of the National Autonomous University of Mexico
1963:	Signing of the Chamizal Treaty between Mexico and the United States
1968:	Mexico the site of the nineteenth World Olympic Games

National Holidays

February 5:	Signing of the Constitution of 1857 (the first reformed constitution and forerunner of the 1917 document)
March 18:	Day of Oil Expropriation
March 21:	Benito Juárez's death

National Holidays (continued)

May 5:	Cinco de Mayo--Victory over the French at Puebla
September 16:	Independence Day--Grito de Dolores
October 12:	Día de la Raza--Columbus Day
November 20:	Signing of the Constitution of 1917 (Social Reform)

Religious Holidays

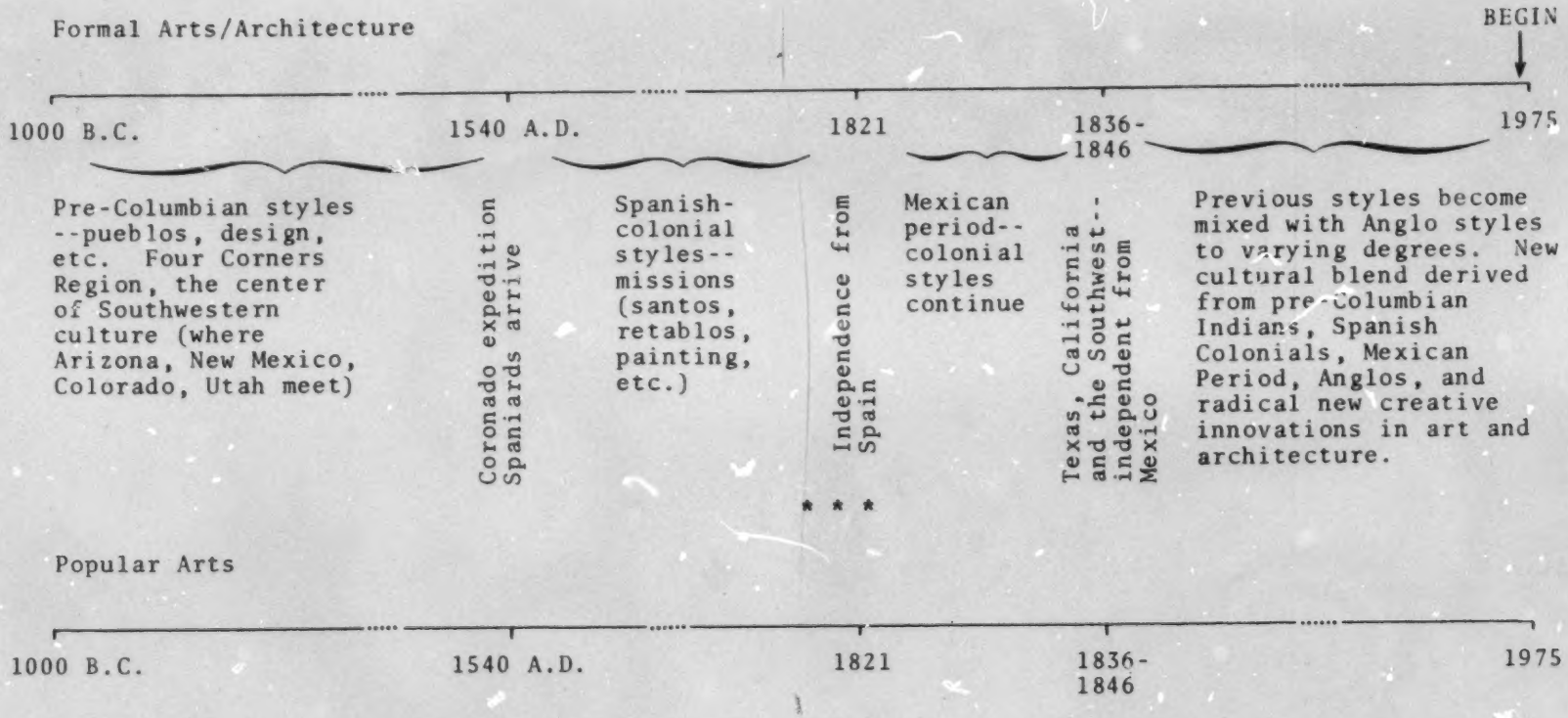
November 2:	Day of the Dead
December 12:	Day of the Virgin of Guadalupe

(All regular Catholic holidays are observed.)

SUPPLEMENT B

TRANSPARENCY MASTER: TIMELINE OVERVIEW OF MEXICAN AMERICAN ART AND ARCHITECTURE

(to be reinforced by Supplements A, F, G, and I)


Formal Arts/Architecture
BEGIN
1000 B.C.
1540 A.D.
1821
1836-1846
1975
Pre-Columbian styles --pueblos, design, etc. Four Corners Region, the center of Southwestern culture (where Arizona, New Mexico, Colorado, Utah meet)
Coronado expedition Spaniards arrive
Spanish-colonial styles--missions (santos, retablos, painting, etc.)
Independence from Spain
Mexican period--colonial styles continue
Texas, California and the Southwest--independent from Mexico
Previous styles become mixed with Anglo styles to varying degrees. New cultural blend derived from pre-Columbian Indians, Spanish Colonials, Mexican Period, Anglos, and radical new creative innovations in art and architecture.
* * *
Popular Arts
1000 B.C.
1540 A.D.
1821
1836-1846
1975

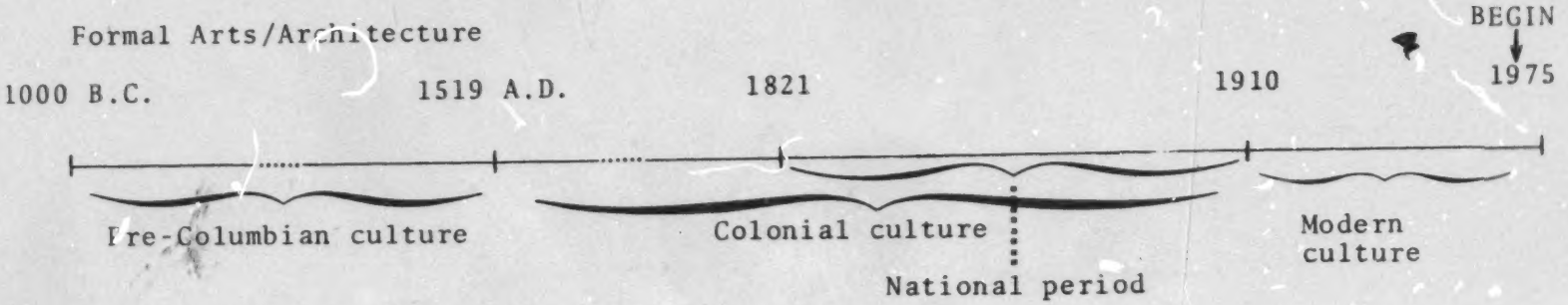
In the popular arts, previous styles/influences (Pre-Columbian, Spanish Colonial, Mexican, Anglo, etc.) exist side by side with mixtures (New Mexico, Arizona particularly): ceramics, wood carving (native santos), weaving, ojos de Dios, jewelry making, Kachina dolls, metal-work, concha designs for belts, buttons, etc.

SUPPLEMENT C

TRANSPARENCY MASTERS: MEXICO'S DEVELOPMENTAL PERIODS
IN ART AND ARCHITECTURE

No. 1--Mexican Culture: Timeline Overview

Formal Arts/Architecture



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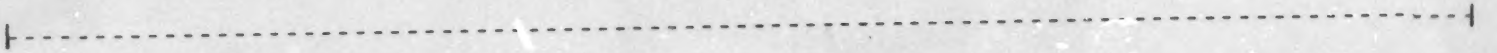
Popular Arts



SUPPLEMENT C (cont.)

No. 2--Modern Period: Art/Architecture

Social Revolution

BEGIN

1910 — 1945 — 1975

Early

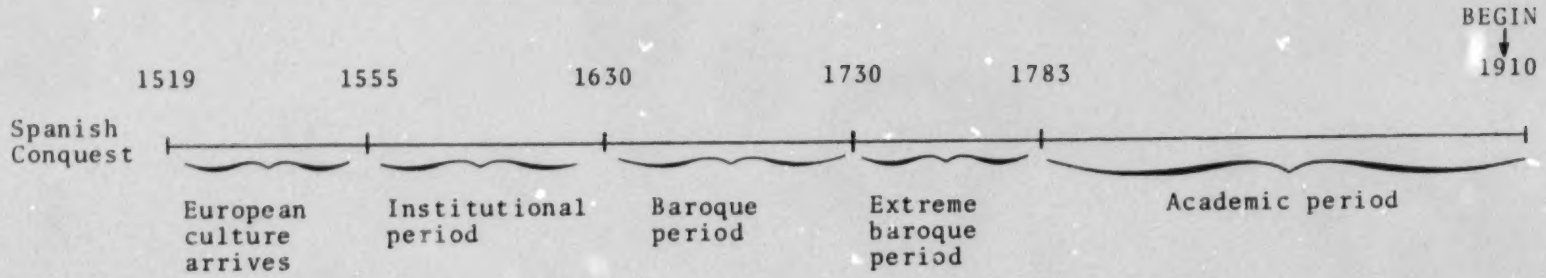
(1) Concern for Indian heritage pervasive
(2) Social reform, national identity, mural painting, functional architecture

Recent

(1) Indigenous continues but blended (symbolism, organic)
(2) Domination of international architecture, abstract painting

SUPPLEMENT C (cont.)

No. 3--Colonial Period: Art/Architecture



1519-1555

1. Medieval, gothic, fortified houses and churches
2. Blend of Christian-Indian styles (Tequitqui)

1555-1630

1. Renaissance styles
2. Plateresque style blended with Indian styles
3. Herrera, El Greco, Velázquez influences

1630-1730

1. Ornate styles
2. Zurbarán influence

1730-1783

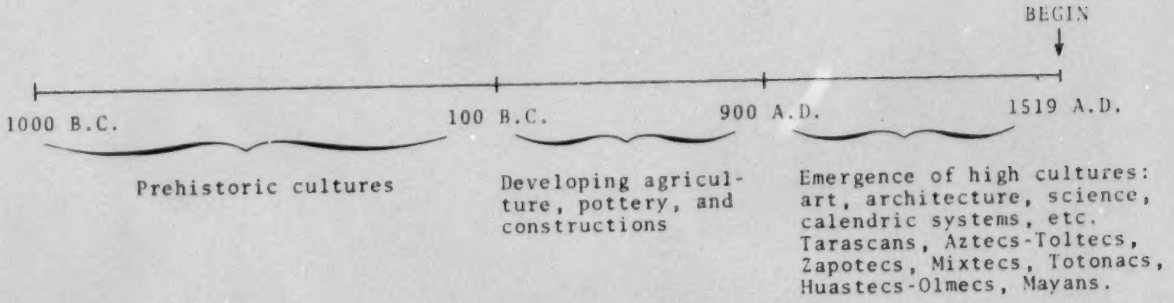
1. Ultraornate styles (Churriqueresque)
2. Murillo influence

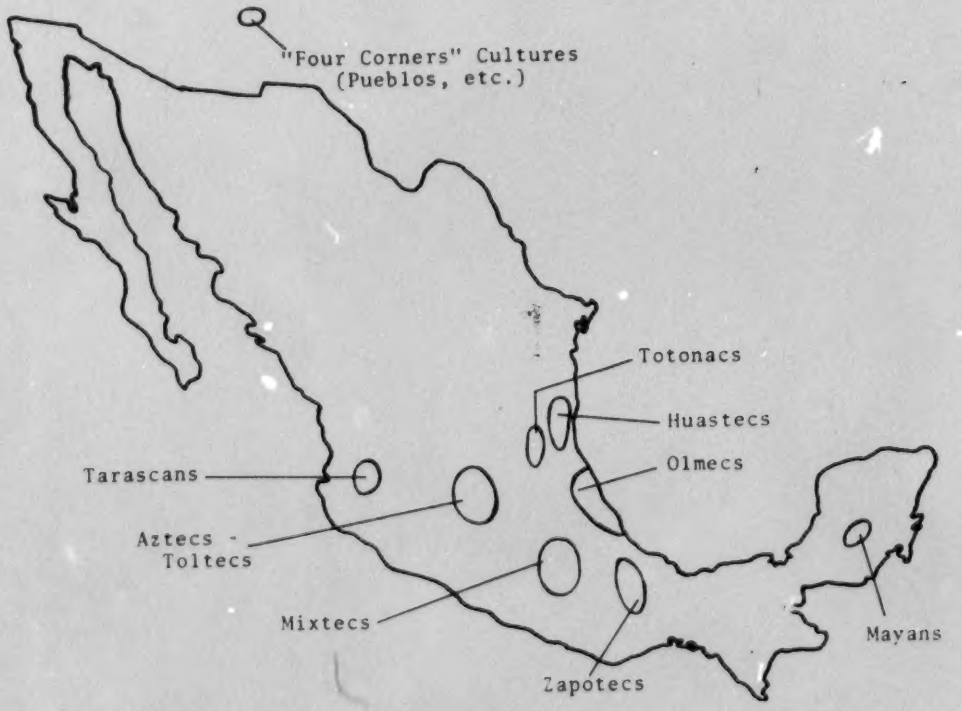
1783-1910

1. Neoclassical, Goya influence
2. Art academy tradition
3. French styles and enlightenment philosophies dominated the nineteenth century

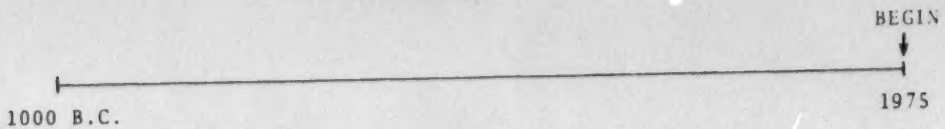
SUPPLEMENT C (cont.)

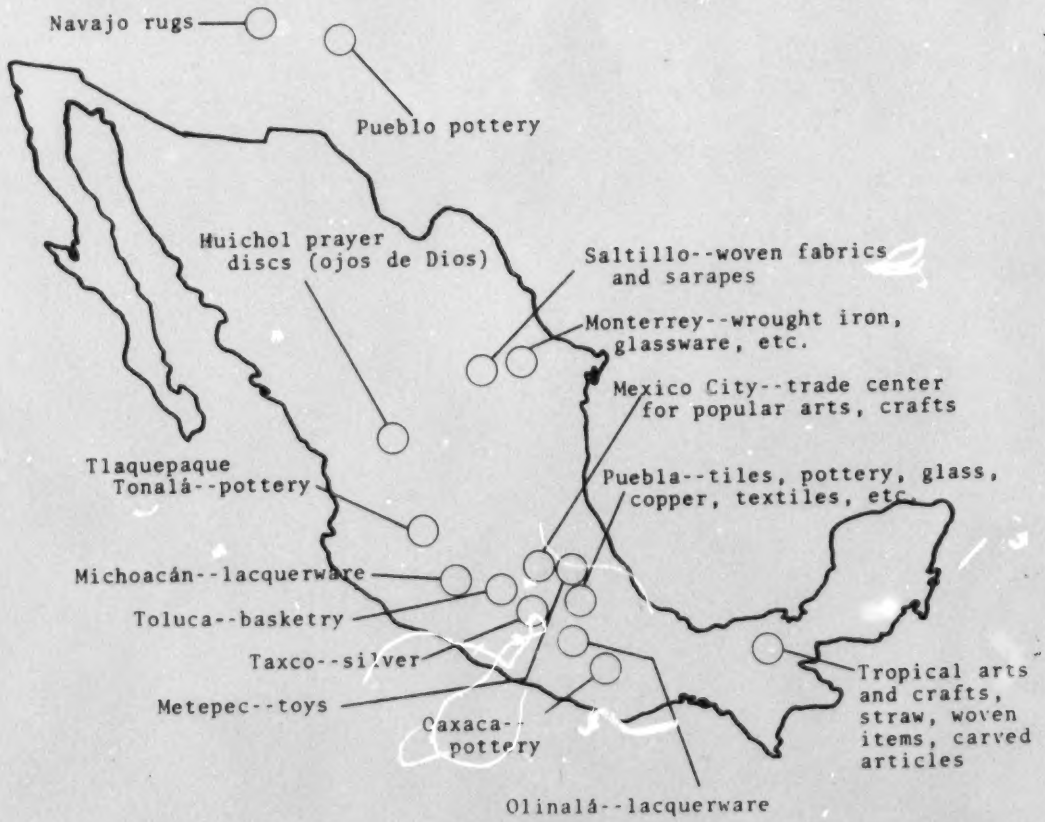
No. 4--Pre-Columbian Period: Art and Architecture


BEGIN
1000 B.C.
100 B.C.
900 A.D.
1519 A.D.
Prehistoric cultures
Developing agriculture, pottery, and constructions
Emergence of high cultures: art, architecture, science, calendric systems, etc. Tarascans, Aztecs-Toltecs, Zapotecs, Mixtecs, Totonacs, Huastecs-Olmecs, Mayans.



SUPPLEMENT C (cont.)
No. 5--Popular Arts and Crafts





SUPPLEMENT D

BACKGROUND MATERIAL: MEXICAN CULTURE
IN THE LATIN AMERICAN FAMILY OF NATIONS

Formal Arts

Timeline: Pre-Columbian Cultures -- 1000 B.C.-1519 A.D. (1)
Colonial/Independence -- 1519 A.D.-1910 A.D. (2-6)
Modern Cultures -- 1910-1975 (7-8)

.....Popular Arts.....

1. Pre-Columbian Cultures (1000 B.C.-1519 A.D.) This 2500 year period saw the evolution of strong traditions in popular arts and formal arts including painting, architecture, scientific, literary, and religious expressions. Prominent cultures included Tarascan, Aztec, Zapotec, Mixtec, Chichimec, Toltec, Olmec, Totonac, Huastec, Mayan, Incan, and Tiahuanacan.

2. Colonial: Arrival of Spanish, Portuguese, European Cultures (1519-1555) This period witnessed the construction of basilicas; fortress houses; open-air chapels such as Tlalmanalco; Medieval/Gothic churches of the Franciscans, Dominicans, and Augustinians. A new blended style, such as the Tequitqui crosses of Mexico, emerged, reflecting Indian and European traditions.

3. Colonial: Institutionalization of Cultures Began (1555-1630) Renaissance styles of Europe were expressed in the great cathedrals of Mérida, Puebla, Mexico City, Michoacán, etc. The Plateresque style of Iberia blended with indigenous New World ideas: gilt, polychromed statues and altars; paintings in the traditions of El Greco and Velázquez; architecture influenced by Herrera's El Escorial; classical designs in the Phillip II style.

4. Colonial: Baroque Period (1630-1730) Baroque style appeared in churches, palaces, mansions, altars. Influences of Murillo and Zurbarán were reflected in the paintings of Correa and Villalpando and the florid baroque architecture of Puebla, Rosario, Acatepec, and Tonantzintla.

5. Colonial: Extreme Baroque (Churrigueresque) Period (1730-1783) This ornate style appeared in the senorial mansions, statues and altars. The influence of Murillo was reflected in paintings of Ibarra. Cabrera and followers represented popular painting styles. The architecture of the Obradoiro facade of Santiago de Compostela (1738) reflected colonial constructions.

6. Colonial: Academic/Independence Period (1784-1910) Reflecting the Spanish/Portuguese traditions of patronage of the arts, Royal Academies of Art were established in Mexico (1784), in Brazil (1816), etc. Consequently, respect for artists, architects, and others involved in creative endeavors developed in Latin America. Highlights of the early period included the work of Tresguerras in El Carmen Church at Celaya and Manuel Tolsá in the Palace of Mines in Mexico. Independence of the Latin American nations in the early 1800's did not immediately appear to affect the arts. France, instead of Spain and Portugal, became the source of inspiration in painting, architecture, literature, etc. The Latin American aristocracy continued looking to Europe for cultural standards: in Mexico under Porfirio Díaz the Parisian Beaux Arts traditions were followed; in Brazil, Chile, and Venezuela, French painting styles dominated. By the end of the nineteenth century, a new concern for indigenous elements began to appear quietly in Mexico in the works of Doctor Atl (the precursor of Rivera, Siqueiros, and Orozco).

7. Modern Culture: Early Period (1910-1945) The period reflected the struggle for social justice and reform throughout Latin America, even in nations that did not have social revolutions such as Mexico had in 1910. Labor movements in Uruguay, Aprista social programs in Peru, the socialist dictatorship of Vargas in Brazil, university reforms toward autonomy in Mexico, and the rediscovery of the Indian pre-Columbian traditions resulted in new directions for the arts. German expressionism appeared in Brazil, Cubism in Argentina, modern experimentalism in Uruguay; and the indigenous muralism in Mexico characterized the period. Mexico, particularly, became known worldwide for its muralist art (Rivera, Orozco, Siqueiros) promoting social, political, economic reform. Its influence was reflected in Brazil, Peru, and beyond Latin America in the United States.

8. Modern Culture: Recent Period (1945-75) Internationalism in architecture and abstraction in art characterize the period. These trends are apparent in the paintings of Torres García in Uruguay, the planned city of Oscar Niemeyer (Brasilia) in Brazil, the university complexes in Venezuela and Mexico, the experimental architecture of Félix Candela in Mexico, the pop art designs of Antunez in Chile. The indigenous concerns, especially evident in Mexico in the early modern period, continue but are dominated by the international trends in creative endeavor. Experimental innovations in art are evident throughout Latin America such as in the work of Mabe in Brazil, Testa in Argentina, Morales in Nicaragua, María Luisa Pancheco in Bolivia, de Szyszlo in Peru.

SUPPLEMENT E*

MAJOR MODERN MEXICAN ARTISTS AND ARCHITECTS

MODERN ARTISTS	CHARACTERISTICS
José Luis Cuevas: (most recent)	Considered the leading young painter in Mexico today. Highly acclaimed on the international art scene. His works are abstract in form yet realistic in detail, universal yet Mexican.
Leonardo Nierman:	Also a leader in Mexican and world painting today. Unique flowing, poured paint technique with fiery, deep, rich colors in his abstractions.
Guillermo Meza:	Colorful, monumental, child-like abstractions.
Fernando Pacheco:	Abstract designs inspired by the past and present.
José Delgadillo:	Bold abstractions extolling liberty.
Carlos Orozco Romero:	Motifs drawn from the interior world of primeval forms and contemporary fantasy.
Manuel Lozano:	Paintings emphasizing intensity of Mexican light.
Julio Castellanos:	Neo-realist, tender subjects. (Disciples: Celia Calderón and Jesús Galván)
Juan O'Gorman:	Ultra-nationalistic. Archaeological styles and subject matter in murals and easel paintings.

*Reinforcement to Supplement C, Number 2

Frida Kahlo:	Mexican surrealist, romantic (subconscious Freudian allusions). The wife of Diego Rivera.
Alfredo Zalce Jose Chávez Morado: Raúl Anguiano	All three followed to varying degrees the muralist traditions established by Rivera, Siqueiros, Orozco.
Miguel Covarrubias:	Archaeologically researched drawings, popular art sketches, book illustrations, and caricatures.
Rufino Tamayo:	The top living painter from the earlier period. A leader in combining international, contemporary, Parisian-school ideas with pre-Columbian Mexican traditions. Unique abstract forms and colors, quite sophisticated. Much less didactic than the Rivera-Siqueiros-Orozco group.
Carlos Mérida:	Abstract paintings combining Maya and Quiche Indian motifs. Naturalized Mexican from Guatemala.
David Alfaro Siqueiros:	Frescoed murals and easel paintings with powerful social, political, historical themes.
Diego Rivera:	Frescoed murals and easel paintings with strong revolutionary social, political, historical ideas.
José Clemente Orozco: (earliest)	Frescoed murals and easel paintings with philosophical, historical, social messages.

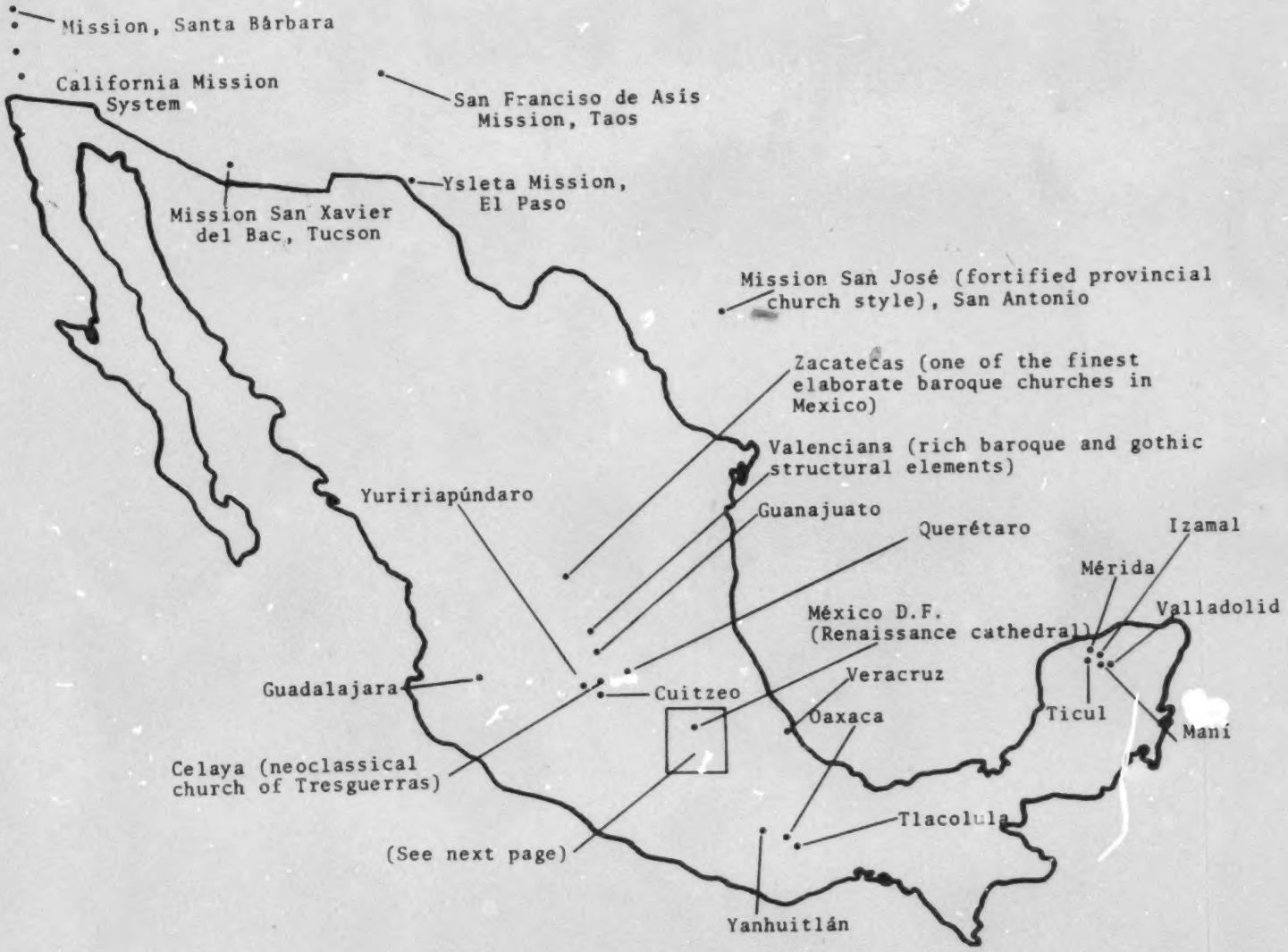
MODERN ARCHITECTS	MAJOR CONTRIBUTION(S)
Pedro Ramírez Vásquez:	Museum of Anthropology, Museum of Modern Art.
Guillermo Rosell de la Lama:	Mexico 2000 Project (Polyformo Siqueiros).
Félix Candela: (most recent)	Considered the leading Mexican architect. Acclaimed internationally for his unique innovations in design, especially his free-edged, umbrella-shell construction (concrete hyperbolic paraboloids 1.5 inches thick covering vast expanses gracefully). Examples: Santa Monica Church, Church of Our Miraculous Lady, Los Manantiales Restaurant in Xochimilco.
Luis Barragán:	Sophisticated private residences especially in the lava beds of the Jardines del Pedregal.
Ricardo Legorreta:	Advanced commercial designs in the international style, e.g., Automex Factory at Toluca.
Mathias Goeritz:	Noted for his architectural sculpture, e.g., his towers at the entrance to Satellite City, his sculptural towers at the Automex Factory in Toluca.
Enrique de la Mora y Palomar:	Noted for his early advanced design as seen in La Purísima Church in Monterrey; Chapel of the Padres del Espíritu Santo, Coyoacán, México, D.F.; and numerous collaborations with Félix Candela.
Leonard Zeevaert:	Latin American Tower with its famed floating pontoon foundation that has proved earthquake resistant and a prototype for similar constructions worldwide.

Agusto Alvarez:	Mexico City's ever-expanding Central Airport in the international style.
Mario Pani:	One of Mexico's leading architects of international reputation. His works include some of the first high quality international style buildings in Mexico City; some of the most elaborately planned cities anywhere in the world, e.g., Satellite City, Tlaltelolco Inner City, etc.; buildings at the National University Campus; the new Acapulco airport and yacht club; and the famed pyramid office tower campanile at Tlaltelolco which was the precursor to San Francisco's Transamerica Pyramid.
Carlos Lazo:	Coordinator of construction of Mexico's University City combining international styles with heavier indigenous "neo-Toltec" in one of the world's most unique building experiments. The city combined the work of numerous other architects as well: Mario Pani, Juan O'Gorman, Gustavo Saavedra, Juan Martínez Velasco, Enrique del Moral, etc.
Enrique Yañez Juan Legarretta:	Disciples of José Villagrán García's "functional style" of architecture for private and public buildings.
José Villagrán García: (earliest)	Dean of the School of Architecture at the National University of Mexico. A professor for many years. A leading architectural motivator since the mid-1920's. Developer of the "functional style" based on the purist traditions of the international school of architecture reflect-

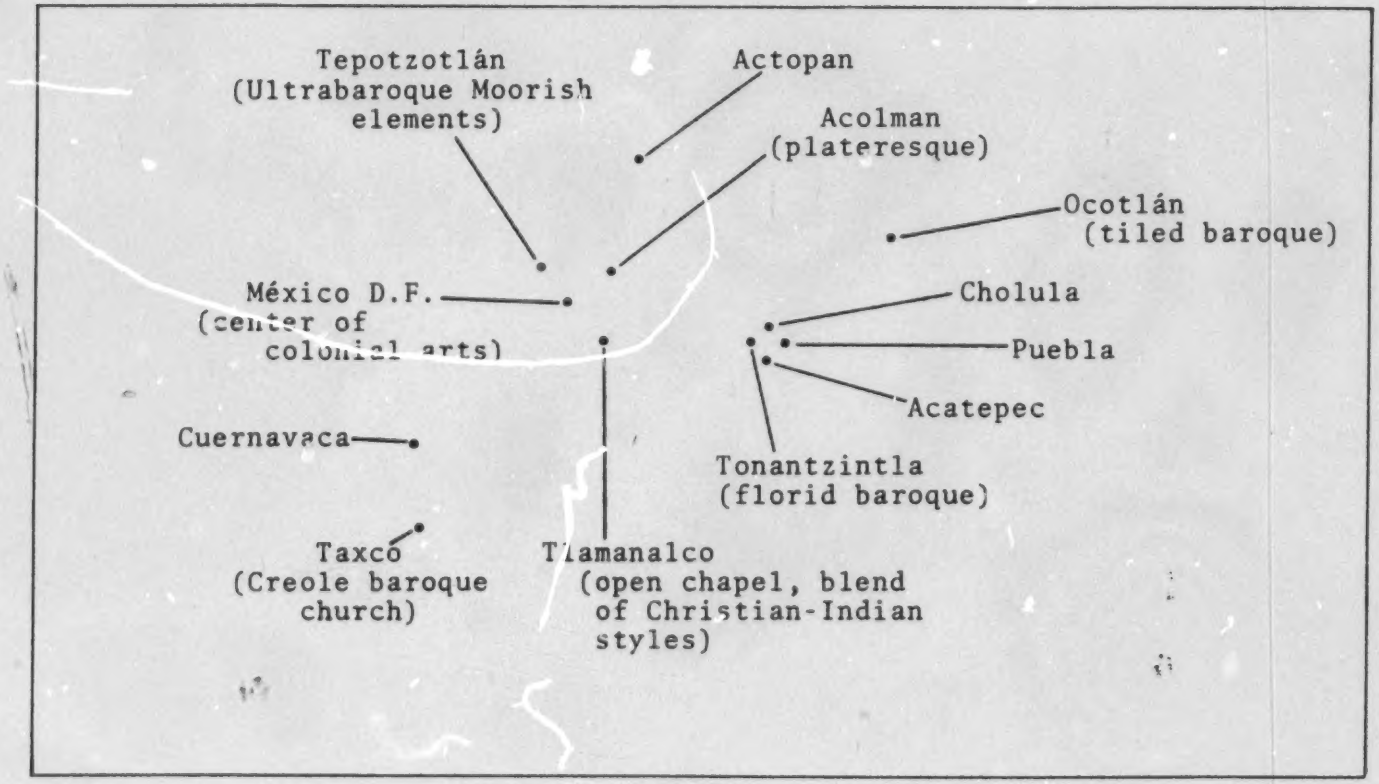
ing Le Corbusier, the Bauhaus, etc. This style met Mexico's needs using her vast resources of ready-mix concrete from the developing cement industries for rapid construction.

SUPPLEMENT F*

HIGHLIGHTS OF COLONIAL ART AND ARCHITECTURE IN MEXICO
*Reinforcement to Supplement C, Number 3

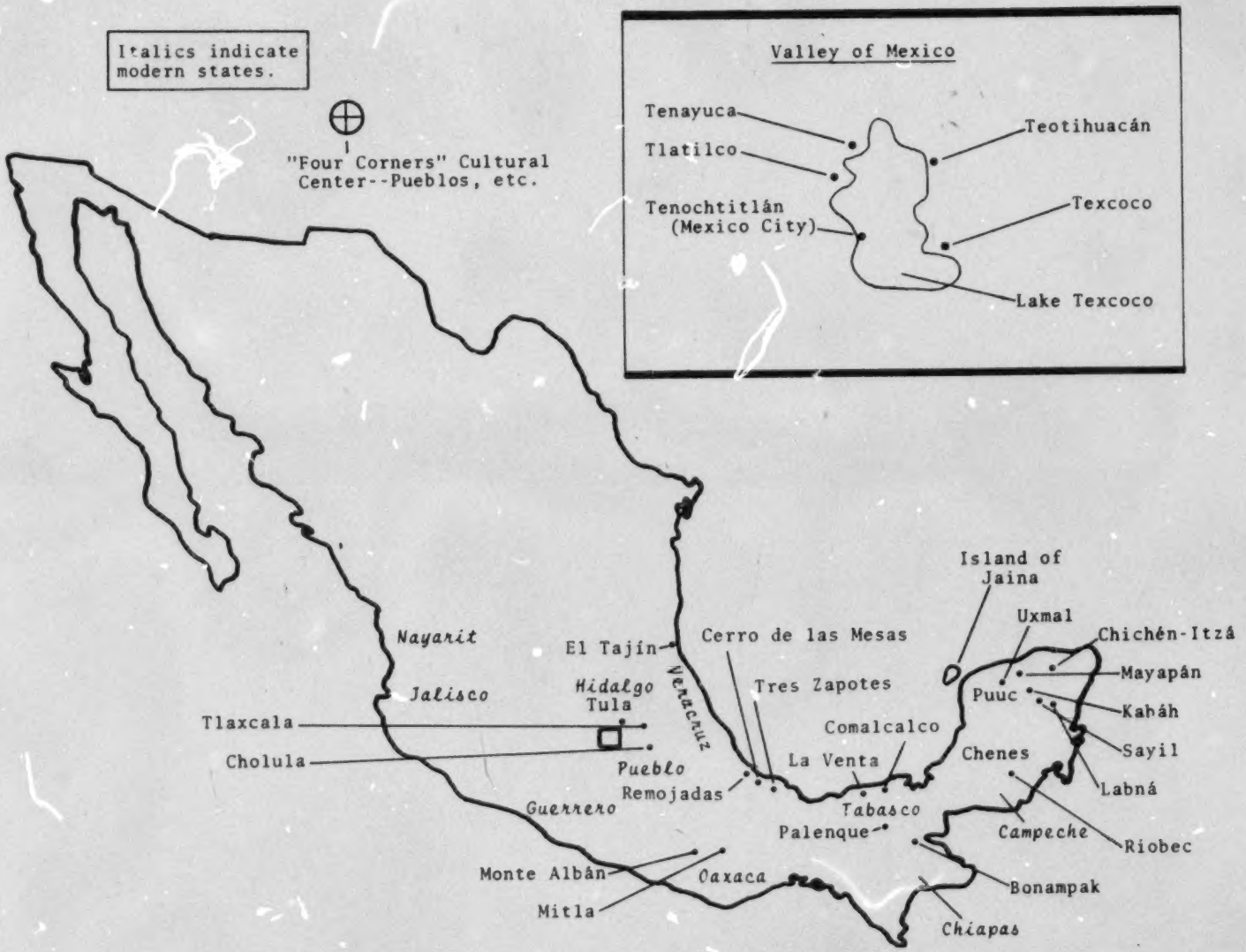


SUPPLEMENT F (cont.)



SUPPLEMENT G*

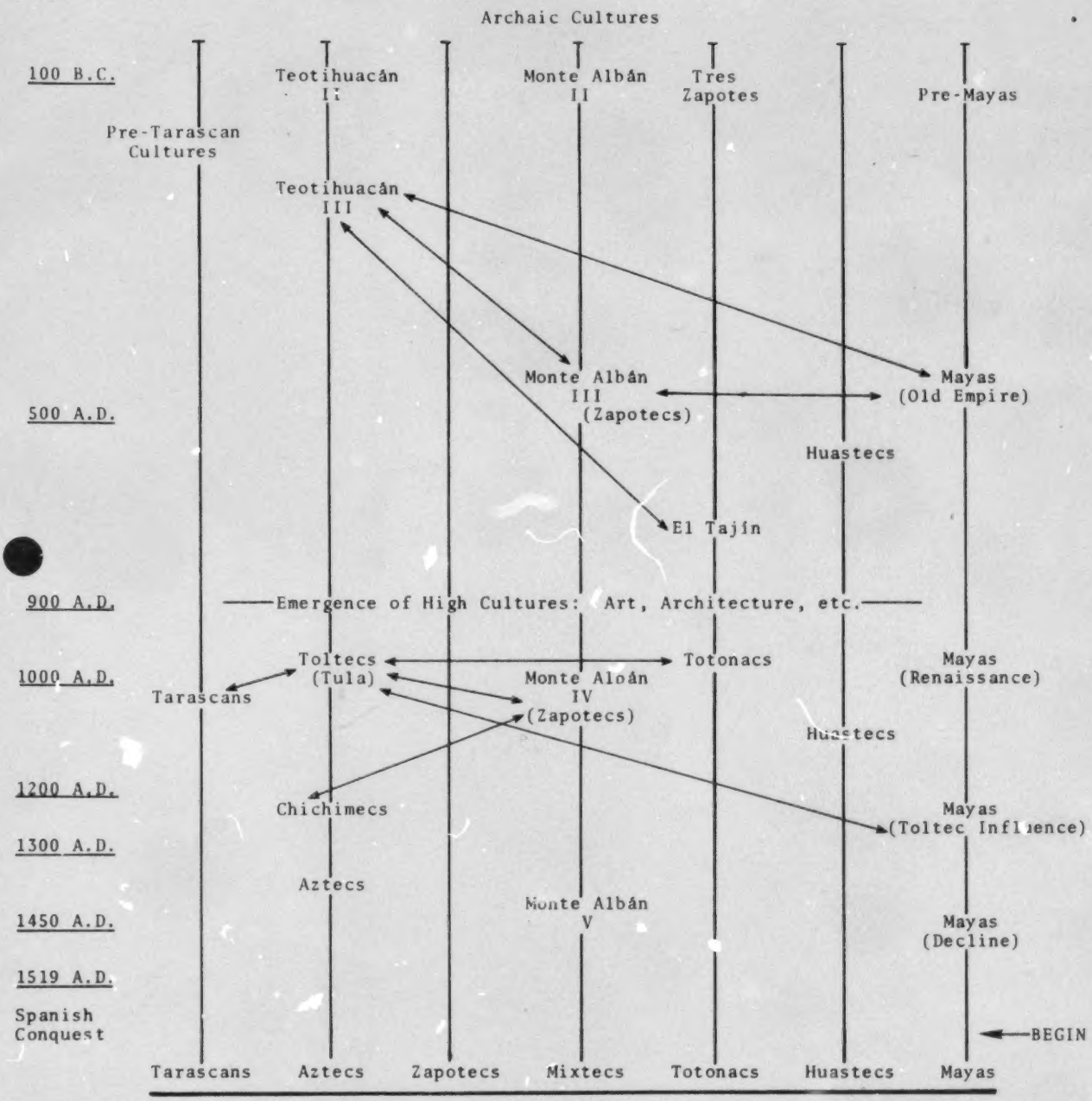
PRE-HISPANIC HIGH CULTURE SITES: ART AND ARCHITECTURE
*Reinforcement to Supplement C, Number 4



APPENDIX H*

MAJOR PRE-HISPANIC HIGH CULTURES OF MEXICO

(Adapted from *Twenty Centuries of Mexican Art: Exhibition Catalog*, Museum of Modern Art, New York, 1972)



*Reinforcement to Supplement C, Number 4.

This chart shows cross-cultural influences and major building sites. Roman numerals indicate periods of development.

SUPPLEMENT I*

MAJOR POPULAR ARTS BY STATE/REGION

1. Chihuahua--ceramics, dresses, prayer discs (ojos de Dios--Huichol, Tarahumara, etc.)
2. Nuevo León--glassware, ironwork, sheet tinwork
3. Zacatecas--sarapes, inlaid woods
4. Nayarit--dresses, glass beadwork
5. San Luis Potosí--ceramics, sarapes, rebozos (Santa María)
6. Jalisco--sheet tinwork, leatherwork, toys, ceramics (Tlaquepaque, Tonalá, Sayula), sarapes, glassware
7. Guanajuato--toys, candy objects, dance masks, ceramics (Dolores Hidalgo, San Luisita)
8. Puebla--ceramics (Talaveraware), dresses, leatherwork, dance masks, toys, inlaid steel (Amozoc)
9. Yucatán--ceramics, dresses, jewelry, hammocks, huaraches
10. Hidalgo--dresses, weaving, embroidery, basketwork
11. Oaxaca--ceramics, dresses, incense burners (Sierra Mixteca), sarapes, machetes, toys (Coyotepec, Atzompa), religious objects (Ocotlán), gold jewelry
12. Michoacán--dance masks, lacework, textiles, lacquerware (Uruapan, Pátzcuaro), ceramics, dresses (Petamba, Huancito, Pátzcuaro)
13. México--dresses, lacework, weaving, embroidery, ceramics (Metepec, Toluca), basketry (Toluca)
14. Guerrero--ceramics, dresses (San Miguel Huapan, Tulimán, Zumpango), dance masks, leatherwork, sheet tinwork, silverwork (Taxco), lacquerware (Olinalá)

* Reinforcement to Supplement C, Number 5

15. Chiapas--ceramics, dresses, basketry, carving, tortoise-shell work

16. Arizona, New Mexico--ceramics (Pueblo pottery), carved santos (Taos), weaving, turquoise jewelry, ojos de Dios (Pima, Navajo, Pueblo), Kachina dolls (Hopi, Zuni, some Pueblo), metalwork (silver, copper), concha (belts, buttons). NOTE: Southwestern United States' popular arts are closely associated with Mexican traditions.

SUPPLEMENT J

CULTURAL FACILITIES IN MEXICO CITY

Museums:

1. Palace of Fine Arts -- great variety of art on display including major muralists (Rivera, Orozco, Siqueiros, Tamayo, etc.) and key nineteenth century painters (Velasco).

2. Museum of Anthropology -- monumental display of over 2000 years of civilization in Mexico (art, architecture, etc.).

3. Museum of Modern Art -- sophisticated displays of Mexico's three cultural periods in art, with special emphasis on recent international modernism.

4. Museum of Religious Art -- a well-catalogued display of the rich variety of religious artistic traditions (sophisticated and simple levels of achievement).

5. San Carlos Academy of Art -- the traditional training ground of Mexican artists with galleries of classic sculpture and painting and Mexican expressions (1784 to the present).

6. National Museum of Popular Arts and Industry -- displays of the multiple levels and varied styles of the popular arts throughout the nation.

7. National Museum of History -- a great resource for understanding the historic periods and influences guiding Mexican cultural development.

8. Juârez Museum (National Palace) -- a well-documented display of historical documents from the important reform period of the mid-1800's (the forerunner of the 1910 social reforms).

9. Frida Kahlo Museum -- display of the works of Frida Kahlo (wife of Rivera) and a varied pre-Columbian collection.

10. José Clemente Orozco Museum of Art -- displays of the works by the famous muralist of the early modern period.

11. Historical Museum of Churubusco -- exhibition of colonial art.

12. Colonial Museum of El Carmen -- an important example of colonial architecture and religious art.

13. Ethnographic Museum -- museum of the varied ethnic origins of the nation.

14. Museum of the City of Mexico -- overview of the city's history.

15. Museum of Natural History -- natural and astronomic science.

16. Anahuacalli (Diego Rivera's Museum) -- 59,400 pre-Columbian art items on display.

Art Schools:

Academia de San Carlos
Escuela de Pintura y Escultura
"La Esmeralda"
Escuela de Diseño y Artesanías
Taller de la Gráfica Popular
Instituto Mexicano-Norteamericano
Instituto Anglo-Mexicano
Instituto Hispano-Mexicano de Relaciones Culturales
Instituto Mexicano-Alemán Alejandro von Humboldt
Instituto Francés de la América Latina
Academia Italiana Dante Alighieri
Instituto Allende
Instituto Ignacio Ramírez

Art Galleries:

Galería Antonio Souza
Galería Central de Arte Moderno
Galería de Arte Mexicano
Galería "José María Velasco"
Galería Diana
Galería de la Academia de San Carlos
Galería Misrachi
Galería Juan Martín
Galería de Arte de Coleccionistas-
María Isabel
Galería Bryna
Galería de la Casa del Lago
Galería de la Escuela de Diseño
y Artesanías
Galería del Instituto Hispano-Mexicano
Galería Mexicana de Arte
Galería Plástica de México
Galería Romano
Galería Pecanins
Galería de la Casa del Arquitecto
Galería Novedades
Galerías Excélsior
Galerías Norte y Sur y Nuevos Valores
del Instituto Mexicano-Norteamericano
de Relaciones Culturales
Instituto de Arte de México
Salón de la Plástica Mexicana
Jardín del Arte
(Sundays outdoor exhibition and sale)
Galería Trini
Galería Mer-Kup
Galería San Miguel

SUPPLEMENT K

CREATIVE PROJECT

Requirements

1. The project must reflect Mexican artistic traditions.

2. It should reflect your own tastes, interests, skills, and imagination.

3. It will be on display for the class the last day of this unit on art. You should write a two-page summation of the specific criteria, materials, and sources used. Be ready to discuss your project in a general class forum.

Procedures for the Studio Experience

1. Tomorrow there will be five learning stations in the classroom on Mexican artistic expressions. You will have an opportunity to note sample articles and photos and review reference books, which will also be available for room use during the remainder of this unit.

2. Since class time is limited, you should consider the five areas listed on the next page and narrow your choice to two areas before starting the learning stations tomorrow.

3. In choosing an item to make, carefully consider time, materials, cost, and your own skills and preferences. Remember: this is to be a decorative item for your home as well as an expression of cultural tradition and your own imaginative adaptation.

4. The majority of the work on the project will be done outside of class. Therefore, the following reference list is a starting point for your own research and completion of the project.

Organization

Choose your project from one of these areas:

1. Pottery
2. Weaving - wall hangings
3. Sculpture - carving
4. Painting - design
5. Miscellaneous - papier-mâché items, masks, prayer discs, tinwork, piñatas, basketry, jewelry that might also serve as decorative items, mosaics, wood inlay, etc.

Background References

Pottery:

1. Henry Patterson, *Creating Form in Clay* (New York: Reinhold, 1968).

   Ruth L. Bunzel, *The Pueblo Potter* (New York: Dover Publications, 1972).

Weaving:

2. Sarita R. Rainey, *Wall Hangings: Designing with Fabric and Thread* (Worcester, Mass.: Davis Publications, 1971).

   Charlet Albaum, *Ojo de Dios-Eye of God* (New York: Grosset and Dunlap, 1972).

Sculpture:

3. Santos George Kubler, *An Exhibition of the Religious Folk Art of New Mexico* (Ft. Worth, Tex.: Amon Carter Museum of Western Art, 1964).

   Marjorie Miller, *Indian Arts and Crafts... A "How To" Guide* (Los Angeles: Nash, 1972).

Painting:

4. Frances Toor, *Mexican Popular Arts: Being a Fond Glance at the Craftsmen and Their Handiwork in Ceramics, Textiles, Metals, Glass, Paint, Fibers, and Other Materials* (Detroit, Mich.: Blaine Ethridge Books, 1973).

Jorge Enciso, *Design Motifs of Ancient Mexico* (New York: Dover, 1971).

_____, *Designs from Pre-Columbian Mexico* (New York: Dover, 1971).

Miscellaneous:

5. Mary Davis and Greta Pack, *Mexican Jewelry* (Austin, Tex.: University of Texas Press, 1963).

Pauline Johnson, *Creating with Paper, Basic Forms and Variations* (Seattle, Wash.: University of Washington Press, 1958). (piñatas, figures, etc.).

SUPPLEMENT L

MAJOR CONTEMPORARY MEXICAN AMERICAN ARTISTS

Adapted from *Mexican American Artists* by Jacinto Quirarte, published by The University of Texas Press, Austin, Texas, 1973.

Artist and Dates	Characteristics & Contributions
FIRST EPOCH: 1901-1912	
Antonio García, 1901-	Well-known painter and muralist in central Texas and Mexico; murals at La Bahía Mission at Goliad, Texas.
Chelo González Amezcua, 1903-	Unknown outside of her hometown, Del Rio, Texas, until an exhibition of her work at the McNay Art Institute in San Antonio in 1968. Self-taught. Paints with ballpoint pens on cardboard, highly creative (combining poetry and pre-Columbian inspirations), intricately executed in a style she calls "Filigree, a new Texas culture." Her work emphasizes her love of intricate metal-filigree jewelry and the blend of Mexican and American elements that produced a new Texas culture.
Octavio Medellín, 1907-	Well-known Texas sculptor, self-taught. Creates monumental wood and stone forms, reflecting pre-Columbian as well as Mexican sources of inspiration.

Margaret Herrera Chávez, 1912-	New Mexico landscape painter, emphasizing sweeping vistas. Overviews with decidedly Mexican themes.
Porfirio Salinas, 1912-1973	Landscape painter of the Texas hill country, bluebonnets, huisache, and cactus around San Antonio. His work reflects his attachment to the land. Many of his finest works are in the collection of the late President and Mrs. Lyndon B. Johnson. Self-taught. A lesser known theme is his love for painting bullfight scenes.
SECOND EPOCH: 1915-1923	
Edward Chávez, 1917-	New Mexico artist of national prominence whose highly sophisticated abstract paintings reflect cubist spatial grids. His murals are found in many parts of the U.S. and in Brazil. He is now a New York City resident and has taught at the Art Students League.
Michael Ponce de León, 1922-	Grew up in Mexico; now a New York City resident. A printmaker and teacher at the Pratt Graphic Center in New York, whose sophisticated work is widely acclaimed. Many of his works reflect the latest in design and avant-garde innovations, e.g., his 1965 kinetic construction with lights and sound--a metal collage assembled with metal debris from the city of Ljubljana.
Tito Ramírez, 1923-	A well known Albuquerque artist noted for his landscape paintings and historical themes.

Rubén E. González, 1923-	Explores all media, including steel and carved wood in his assemblage paintings. A highly experimental artist from Bayard, New Mexico.
Pedro Cervántez, 1915-	Born in Wilcox, Arizona, and now lives in Clovis, New Mexico. He paints landscapes, especially concentrating on New Mexico.
THIRD EPOCH, 1926-1934	
Peter Rodríguez, 1926-	A San Francisco, California, abstract painter. Well-known. Began exhibiting in New York and San Francisco in 1940 at the age of fourteen. Lived in Mexico until 1968. His works emphasize brush strokes and colors often in circular and rectangular forms, suggesting celestial bodies, leaves, blades of grass, etc.
Eugenio Quesada, 1927-	An Arizona painter; studied mural painting with famed Jean Charlot, the close associate of Mexico's revolutionary muralists in the 1920's. Lived and worked in Guadalajara, Mexico, for six years in the 1960's. Does easel paintings and murals with dominant figures.
Melesio Casas, 1929-	A San Antonio resident, teacher. Well-known in the U.S. today. Noted for his large canvases with garishly loud representations of females, usually related to TV and movies. He calls his works "humanscapes" that draw viewers into participation. Strong themes, images.

Emilio Aguirre, 1929-	Also a San Antonio artist, particularly noted for the pop-like imagery in many of his paintings.
Manuel Neri, 1934-	A San Francisco Bay area sculptor. Uses figurative traditions and inspirations from architectural forms from pre-Columbian Mexico to modern times. Diverse materials.
Louis Gutiérrez, 1933-	A low-key painter. Now known for his collage-paintings based on geometric configurations in whites, grays, off-whites, and more recently a wider palette.
Ernesto Palomino, 1933-	A Fresno, California, artist, with diverse talents, i.e., painting, film making, muralism.
Ralph Ortiz, 1934-	A New York-born artist of international reputation who is also a lecturer, teacher, writer, and political activist in the U.S. and abroad. A graduate of Pratt Institute and a doctoral candidate in fine arts at Columbia University. He has exhibited widely: New York, London, San Francisco, Vancouver, Montreal, etc. One of the prime movers in the movement called "Destructive Art" of the 1960's. Has sought to redefine the role of the artist; instead of painting the surface view, as most traditional constructive artists, he has sought to get at the "visceral" character of things as in his work "Tlazolteotl" which shows the destructive aspects of life. In the work he used stuffing from an old chair, which he says, reaches back to his pre-Columbian

Aztec roots and nature's processes. He has also received world attention for his piano destruction performed on television for audiences in New York, London, Vancouver, and Germany.

FOURTH EPOCH: PERIOD I: 1917-1940

Eduardo Carrillo, 1937- An art teacher at Sacramento State. Extremely precise in depicting nature and manmade objects in rather harsh line and color; some muralism. Although formerly active with the Chicano movement in Los Angeles, he now concentrates on art techniques and painted surfaces.

Ray Chávez, 1938- A central Texas painter now living in Castroville. He uses live oaks in lieu of human figures in otherwise denuded landscapes emphasizing celestial phenomena.

Joseph Chávez, 1938- An Albuquerque artist involved with the expressionist powers of materials in his abstract sculptures, e.g., stone and alabaster works with inlays of shiny metal.

Michael López, 1938- A ceramist who experiments with new and old materials and techniques, e.g., smooth clay, spray painting, etc. He is now considered a northern California artist.

Luis Jiménez, 1940-	An outstanding sculptor who uses typical American phenomena as pop art symbols--motorcycles and sex goddesses from the movies in large, shiny polychromed sculptures fashioned in fiberglass and epoxy that seem to emerge and melt into their surroundings. Although a native of El Paso and architectural graduate of The University of Texas, he now lives in New York City where he has had numerous one-man and group shows.
PERIOD II: 1943-46	
Glynn Gómez, 1945-	A New Mexico artist who concentrates on black and white, monochromatic representations of people. His works reflect his surroundings. He was stationed in Vietnam as a Marine for five years and now lives in New Mexico.
Amado Peña, 1943-	A native of Laredo, Texas. He now lives and works in Austin, Texas, where he is an art teacher and consultant. He uses rich colors and emphasizes the figural tradition in his paintings.
Rudy Treviño, 1945-	A San Antonio painter who, unlike his many contemporaries, is involved with abstract forms and precise shapes.
Alex Sánchez, 1946-	An art teacher in Las Lunas, New Mexico, south of Albuquerque. Concentrates almost exclusively on extremely unusual phenomena with figures surrounded by a complicated narrative. He uses Rapidograph pens to create very fine drawings on glossy paper.

SUPPLEMENT M

CONTEMPORARY MEXICO
Transparency Master: Borders of Mexico (Base Map)

SUPPLEMENT M (cont.)

Transparency Master: States and Territories of Mexico (Overlay One)

SUPPLEMENT M (cont.)

Key to Overlay One

1. Baja California
2. Sonora
3. Chihuahua
4. Coahuila
5. Baja California Sur
6. Sinaloa
7. Durango
8. Zacatecas
9. Nuevo León
10. Tamaulipas
11. Nayarit
12. San Luis Potosí
13. Aquascalientes
14. Jalisco
15. Guanajuato
16. Querétaro
17. Hidalgo
18. Colima
19. Michoacán
20. México
21. Tlaxcala
22. Guerrero
23. Morelos
24. Puebla
25. Veracruz
26. Oaxaca
27. Tabasco
28. Chiapas
29. Campeche
30. Yucatán
31. Quintana Roo

■ Federal District

SUPPLEMENT M (cont.)

Transparency Master: Contemporary Population Centers
(Overlay Two)

SUPPLEMENT N

SAMPLE PUPIL EVALUATION FORM FOR THE
ELECTIVE COURSE IN MEXICAN CULTURE
SENIOR HIGH SCHOOL LEVEL

To the students:
Your honest and thoughtful comments are requested in evaluating the course on Mexican Culture which you have now completed. Your ideas will be used in assessing the course strengths and pinpointing suggestions for improvements. You do not have to sign your names unless you wish to do so. Thank You.

A. Circle three of the seven units which you enjoyed most in the course. Then write a short evaluation of the strengths and suggestions for improvement you have for each of the seven units.
   1. Contemporary Culture
   2. Physical Environment
   3. Historical Background
   4. Contemporary Society and the Family
   5. Contemporary Economics
   6. Contemporary Politics, Government, and International Relations
   7. Mexican American Comfluence of Cultures

B. Rate each item in the lesson below. Put a 1 beside the materials or experiences that helped you the most in learning about Mexican culture. Mark 2, 3, 4 by those items ranked in descending order of assistance to you. Then explain more fully your reasons for each choice.
   _____1. Media (illustrations, transparencies, films, maps, charts, timelines, boardwork, tapes, recordings, artifacts, etc.)
   _____2. Course content (class discussions, teacher explanations, inquiry experiences, handouts, readings, questionnaires, exams, etc.)
   _____3. Field experiences (visits to museums, galleries, historical sites, cultural institutions, universities, lectures, etc.)

_____4. Project experiences (creative art work, research projects, bulletin board compilation, creative writing projects, dramatizations, debates, forum-panel discussions, etc.)

C. Which three Mexican cultural expressions listed below helped you the most in understanding the interdependent relationship between cultural expressions (results) and cultural influences (causes)? Put an "X" by your choice. Then briefly explain how cultural expressions relate to cultural influences.

_____ 1. art and architecture
_____ 2. literature
_____ 3. common traits, values, philosophies, traditions
_____ 4. music, dance, costumes
_____ 5. cooking
_____ 6. recreational activity
_____ 7. Mexican American cultural expressions

D. During the course what four outstanding things did you learn which helped you understand Mexico?

E. How have your attitudes toward Mexican culture changed since beginning this course? Please include at least three examples.

F. What suggestions do you have for improving this course?

ILLUSTRATIONS

The drawings which follow suggest samples for classroom displays or bulletin boards.

LESSON 1

Illustration A

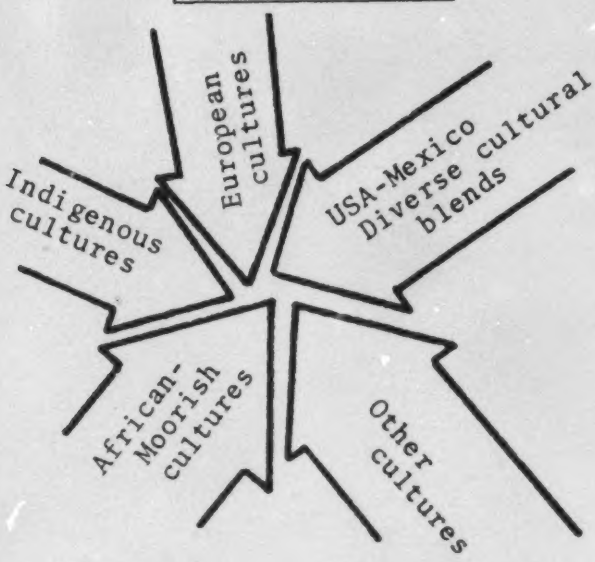
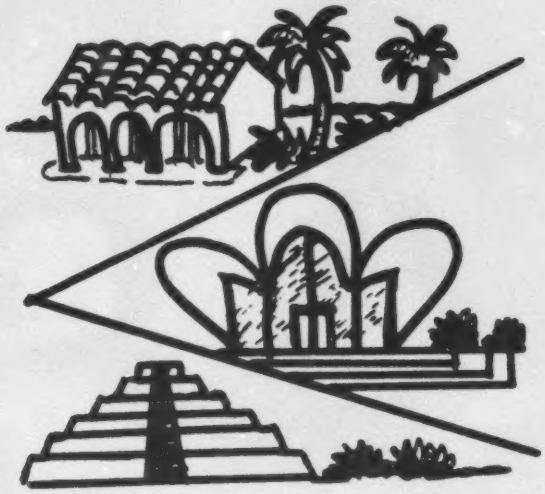


Illustration B

Is there one typical Mexican style?



LESSON 2

Illustration A

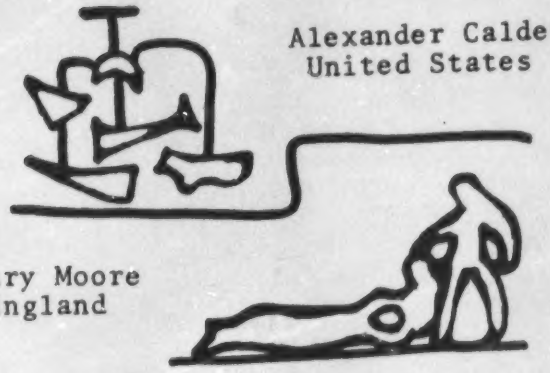
Illustration B

Orquesta Sinfónica Nacional
homenaje a "Debussy". . .

México 68 - Programa Cultural
de la XIX Olimpiada

Illustration C

International Meetings of Sculptors,
Olympiad XIX

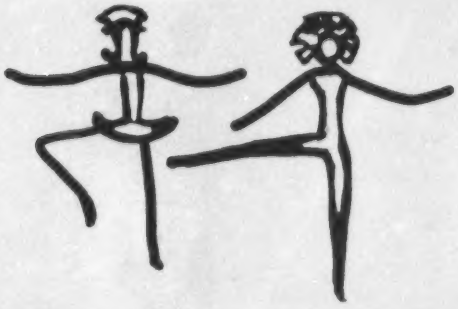


Alexander Calder
United States

Henry Moore
England

Illustration D

Cultural Olympics XIX
Ballet of Five Continents



Greek, Eskimo, Russian, Peruvian, African, Aztec Ballets

LESSON 4

Illustration A

Pre-Columbian Styles

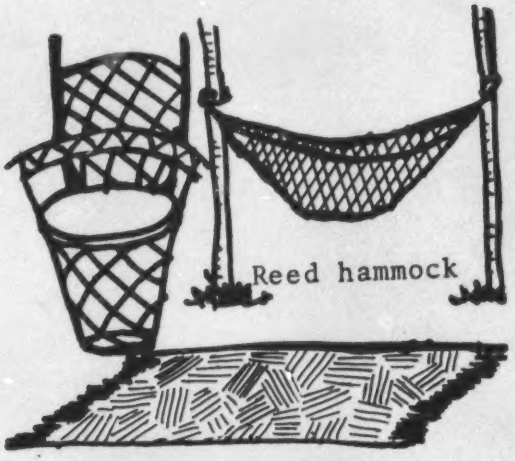


Illustration B

Colonial Styles

Spanish-Moorish chest -
wood-metal hardware

Illustration C

Popular Styles

Wood and
woven straw chair

Wrought iron
chair

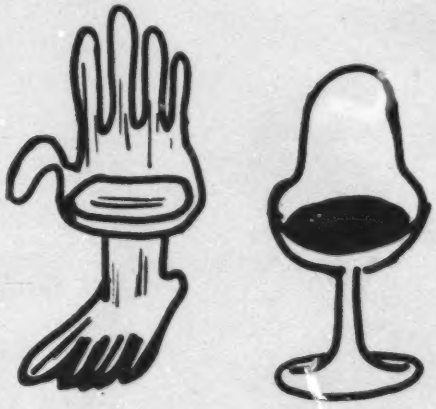
Illustration D

Recent Contemporary Styles

Indigenous

International

Carved wood
handseat



Molded
plastic chair

Illustration E

Diverse Material

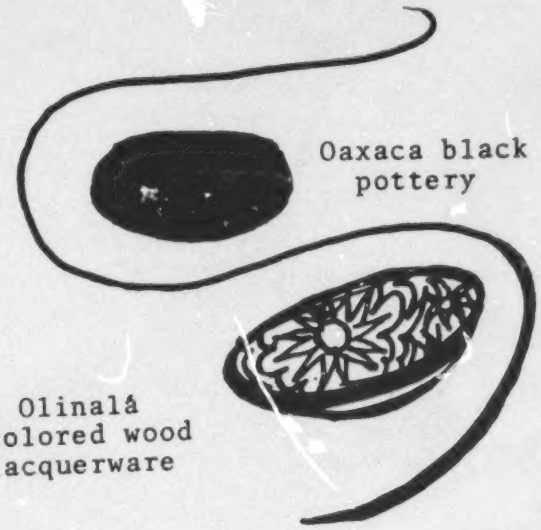


Illustration F

Numerous Cultural Influences

Illustration G

Multiple Levels of Sophistication

Gemma Tacogna de Roth - Papier-mâché with sophisticated glazings

Simple Pre-Columbian stamped decoration

LESSON 5

Illustration A

México 2000

Polyformo Cultural Siqueiros

Illustration B

México 2000

Hotel de México

Illustration C

Plan of the México 2000 Complex

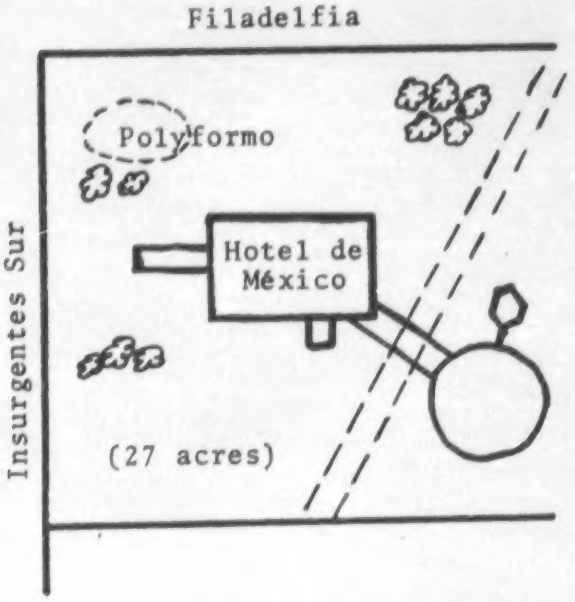


Illustration D

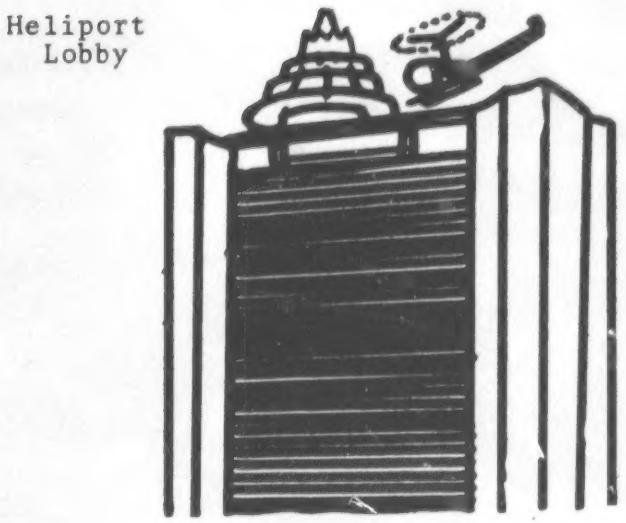


Illustration E

Tridilosa Construction System

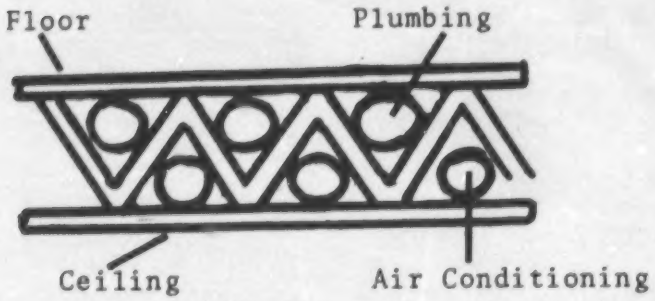


Illustration F

Polyforum - Aerial View

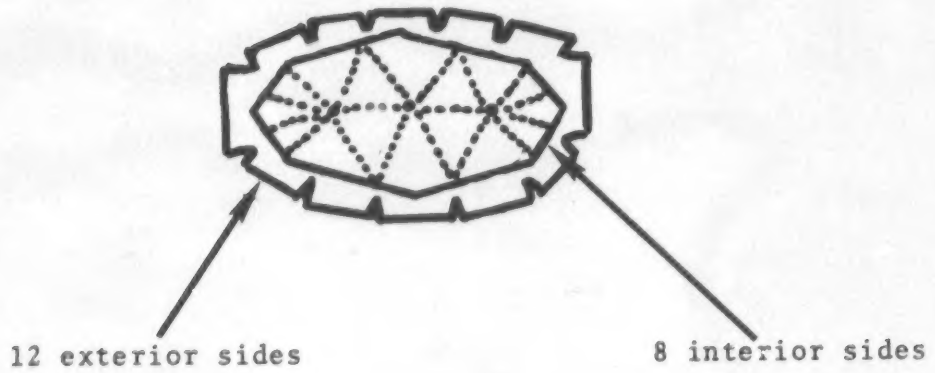


Illustration G

Resembles an illusion
of an elipse diamond. . .

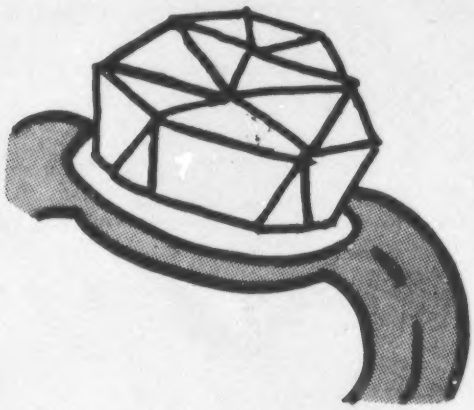


Illustration H

Exterior Mural Detail